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CONTENTS

	NOS.
GREEK AND ROMAN GOLDSMITH WORK	1-18
MEDIAEVAL AND RENAISSANCE	
SCULPTURE	19-28
Stone	
Wood	
IVORIES	29-39
ENAMELS	40-53
Champlevé	
Translucent	
Niello	
Painted	
PAINTING UNDER GLASS (Verre Églomisé)	54-55
GOLDSMITH WORK	56-68
JEWELRY	69-93
OTHER OBJECTS	94-100

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INTRODUCTION

As stated by Professor Arduino Colasanti in his introduction to the catalogue of works of art lent by C. & E. Canessa to the San Francisco International Exposition, "The firm of Canessa is noteworthy in Europe and America as the most important in the commercial world in its line of works of art and antiques. Founded in Naples, nearly 30 years ago, it has two other branches in Paris and in New York; and its name is associated with the acquisitions made by the greatest museums and the richest public and private art galleries on two continents."

These works of art from the Canessa Collection, now on exhibition, including some examples of the goldsmith's art of Greece and Rome, form an important ensemble of the minor arts productions of France and Italy. Most of them are objects of religious significance, and some are of prime importance.

There is for instance a figure in wood of St. Louis, dating from the 13th century. It is one of the finest examples of sculpture in wood of its time, and shows in charming fashion the direct influence of the best sculptures of the Reims Cathedral.

Another group in wood representing the Virgin and Child, from the Emile Molinier Collection, is an example of 14th century workmanship in France. It also shows, in its simplicity, rhythmic lines and individuality of facial expression, the characteristic qualities of Gothic Art. The Virgin represents charmingly the type in which the human qualities portrayed make her a real mother. Here she is far removed from the triumphant Madonnas of the Romanesque period. Several other sculptures in wood and stone are good illustrations of the Gothic French productions of the fourteenth, fifteenth and the beginning of the sixteenth century.

The Limoges productions of enamels are represented by some masterly examples. The reliquary showing the Virgin and Child seated on a throne, which dates from the late thirteenth century is one of the best examples in

genre now in existence. Great numbers of these reliquaries were destroyed during the great French Revolution. The need of copper was urgent at that time, which probably explains why, relatively, so few examples have come down to us.

A châsse of about the same period, also, admirably shows the beautiful workmanship of the Limoges champlevé productions. Painted enamels are also well represented.

One of these is a plaque portraying the Annunciation, which shows characteristics of the productions attributed to Monvaerni, whose real name remains a mystery. Another is a plaque representing the Adoration of the Magi by Nardon Pénicaud, and a very good example of his work. There are also two plaques and a cup with a cover by Pierre Raymond, which are of the finest quality.

Sculpture in ivory is also represented by several interesting examples of fourteenth century workmanship.

Passing from the French productions of the Gothic period, so little known and appreciated in America, to the ones of Italian origin, we find ourselves in the presence of rare and famous specimens of the Renaissance period.

A cup in rock crystal, mounted in gold and enamel, though attributed by Bode to the ateliers of Augsburg, is certainly of Italian workmanship, and was very probbably done by Benvenuto Cellini himself.

An agate bowl, also mounted in enameled gold and fine stones, and a cross in rock crystal, were, if not executed by him, at least greatly influenced by his art.

The art of Valerio Belli Vicentino is represented by a large reliquary in silver, gilt, hard stones and gold, showing on the base the figures of Pope Paul III, of St. Peter and of one of the Doctors of the Church (?). There is also a large cameo representing the head of Jove attributed to him.

A small statuette reliquary representing St. John the Baptist is of the finest quality and seems to be the work of Nicola da Guardiagrele. Its state of preservation is remarkable.

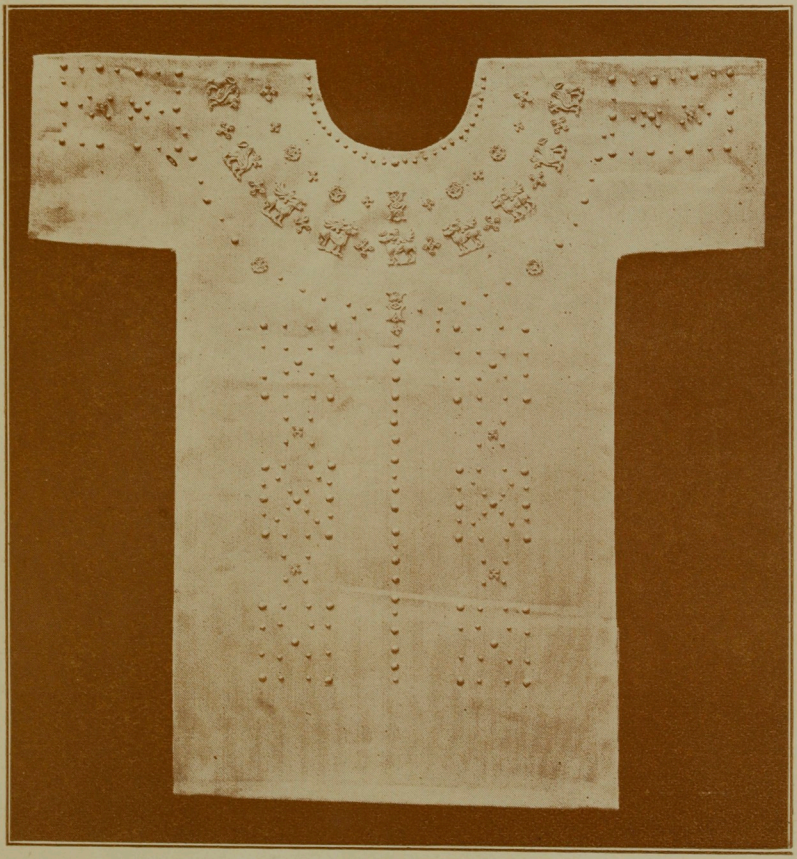
A small plaque executed in green enamel is a charming production of Venetian art, after Jacopo Sansovino, and

the plaque itself as well as the frame in gilded bronze decorated with flowered branches, fantastic animals, quivers, arrows and ribbons, is with its charm and phantasy a good illustration of the sixteenth century Italian production.

Jewelry is adequately represented by a number of pendants coming from the Spitzer collection and from the collection of Guilhou, Bayonne. Most of them are Italian of the sixteenth century and they belong to the finest productions of the time.

In this introduction there has been no attempt made to mention each object of art in detail. Many have been omitted, among them even some of great importance. The idea has been merely to indicate in a general way the scope and interest of the exhibition as a whole.

STELLA RUBINSTEIN,
Docteur de l'Université de Paris.



GREEK AND ROMAN GOLDSMITH WORK

— 1 —

GREEK ART (Sixth century B. C.)

Treasure found in the Tombs of Scythia—Region of the Caucasus.

These treasures are made up of numerous pieces of gold, bronze, silver, hard stones, etc., from the province of Kuban in the Caucasus, a part of southern Russia, which, at the time of Herodotus was called Scythia. This region has yielded many antiques of the kinds above-mentioned, which, with the exception of these in the Canessa collection, are to be found only in the Museums of Petrograd, Moscow and Tiflis. Hence, the pieces herein described are very rare and exceptionally interesting.

Gold diadem of 4 round gold leaves, in center, rosebuds outlined in filigree.—Scythian Workmanship, Greek influence.

Diadem in gold, three rosebuds.—Scythian workmanship, Greek influence.

Four fragments of gold leaves stamped.—Scythia.

Rods in electrum (a mixture of gold and silver). —Scythia.

Small gold bracelet.—Scythia.

Various fragments in gold.—Scythia.

Small gold disk-button.

Fragment of a diadem in gold with designs in filigree. Traces of white enamel.

Gold bracelet, at one end of which is a ram's head.

Ring, gold, engraved with a sphinx.

Two gold rosettes.

Four stamped plaquettes, gold, rectangular in form. On each one is stamped the head of a fantastic animal.—Scythia.

Scabbard of a sword with two stamped gold plaquettes, tiger's head and ornament.

Fragment of sword with chasing in gold and silver. —Scythia.

Buckle in bronze covered with gold, representing a personage displaying the head of the enemy whom he had decapitated.—Scythia.

Gold pendant, with three chains in braided gold; at the ends, flowers.

Bracelet of twisted gold.

Pair of round gold earrings with small round drops.

Pair of round gold earrings with small round drops.

Pair of gold earrings in form of vases, with filigree ornamentation.

Pair of gold earrings in the form of small roses.

Gold earring, three drops, one in electrum (mixture of gold and silver), one in gold, and the third in hard stone.

Small gold vase.

Gold ring.—Scythia.

Bracelet in twisted gold.—Scythia.

Shirt or smock with gold ornaments of various forms. A series of small plates, representing deer and winged lions. Others, varied ornamentations and small rosettes. The original shirt exists, but in pieces.—Scythia.

Six arrow points in bronze, three lance points, an axe, a chest (casse-tête) in bronze and another in granite. —Scythia.

Six discs in bronze, of different sizes, representing mirrors and ornaments of harness mountings.—Scythia.

Fragment of a vase in terra-cotta, black ground, red figures.

Stone mold for jewels.—Scythia.

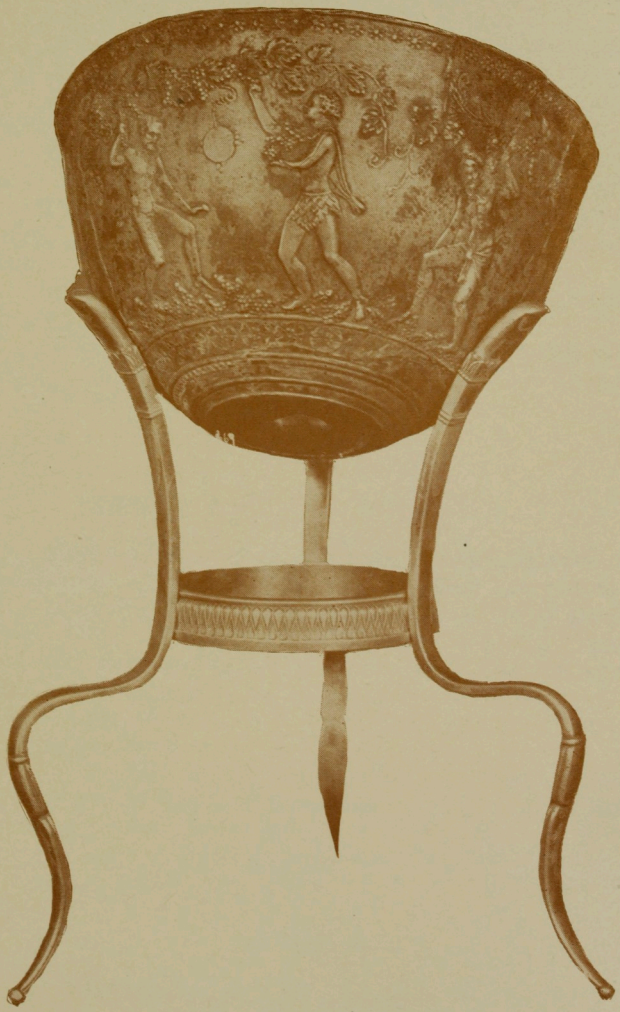
Ten pieces of terra cotta, of which eight represent buttons with head of Medusa in relief. Seven pieces of hard stone and one fragment of ivory with designs engraved.—Scythia.

Six silver pendants, an earring with eight round silver drops, a small silver bracelet and two silver ornaments.—Scythia.

Seven pieces in bronze, representing bridles for horses.—Scythia.

Two bronze clasps with designs in relief.

Two silver buckles.—Scythia.



Mirror in bronze, 4 pins, 2 pendants and 3 bracelets in bronze.—Scythia.

Four necklaces in composition of glass and hard stones. Bracelet, blue glass. A small glass head.—Scythia.

Silver bowl, in the background lion and ornaments engraved.—Period of the Sacae.

Bird carrying a fish, bronze. Three pendants in bronze.—Scythia.

Various ornaments in bronze from horses' harness mountings; buttons, pendants, buckles, etc.—Scythia.

Bowl in terra-cotta, cream ground with figures in black and red. Women seated playing the lyre.—Scythia.

Fragments in bronze, ornaments for the equipment of a horse or armor.—Scythia.

Small casket in wood with gold ornamentation. On top, heads of deer and small doves in gold.—Scythia.

Gold, bronze, silver, hard stone, etc.

— 2 —

GREEK ART (Third Century B. C.)

Bowl.—The surface is decorated with Bacchic representations in relief. On two columns are raised the statues of Bacchus, while in the field, satyrs gather the vintage and deposit the grapes in receptacles. Among the numerous examples of bowls with Bacchic scenes, this is distinguished by the pleasing originality of the composition, rich in movement, and by the fineness of the execution.

These decorations are similar to those shown in the frescoes from Boscoreale in the Metropolitan Museum of Art, New York.

Brought to light in Greece.

Bowl, silver.

— 3 —

ALEXANDRIAN ART (Second century B. C.)

Female Dancer.—She wears a pallium, the outer garment, a sort of mantle, which was an essential part of the Grecian women's dress. The right foot touches the earth lightly, the left is poised in air, while the

arms in their graceful pose seem moving in accompaniment to the rhythm of the dance.

Very beautiful specimen. From the Borelli-Bey Collection.

Statuette, silver.

— 4 —

ALEXANDRIAN ART (First century B. C.)

Venus.—Small statuette, representing Venus, gazing at herself in a mirror, which she holds in her right hand.

From the Borelli-Bey Collection.

Silver.

— 5 —

ROMAN ART (First century B. C.)

Vase.—Small vase in silver, lip three-lobed, handle of twisted grape-vines, decorated with a small grotesque mask, having the head of a satyr. An inscription indicates the name of the owner of the vase: M. LVCIANVS, PI. Brought to light in the neighborhead of Laroche (Yonne) during June of 1913, near the excavation of a Roman Villa, which was brought to light while work for the construction of a railroad was going on.

Small vase in silver.

— 6 —

ROMAN ART (First century B. C.)

Small Vase.—Small silver vase, spout three-lobed, the counterpart of the one previously described and brought to light contemporaneously in the same locality. Only the inscription is briefer here, being composed solely of the letters: V. P. I.

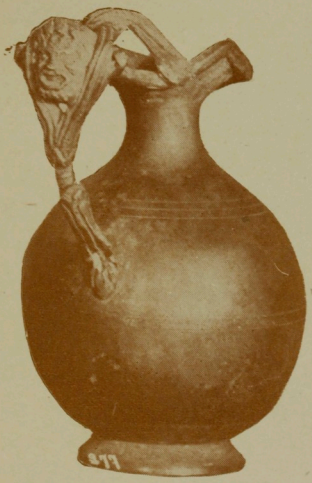
Vase, silver.

— 7 —

ROMAN ART (First century B. C.)

Bowl.—Silver bowl wrought in raised effect with decorations of flowers and stems in relief. It belongs to the same group of objects of the goldsmith's art to which the two small vases, previously described, form part, and it was found together with them. Underneath there are repeated the letters PI in addition to the mark of the weight.

Silver bowl.



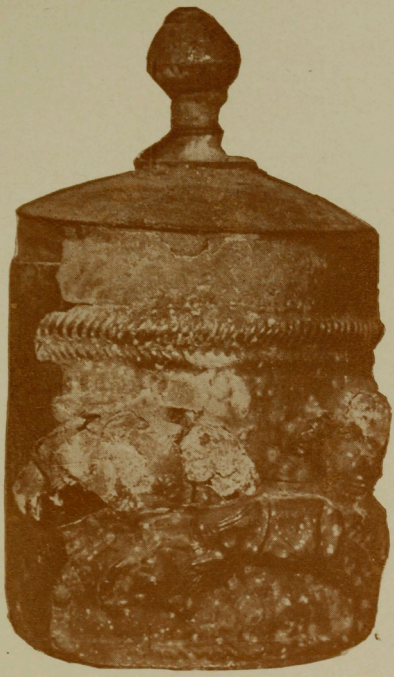
— 5 —



— 5 —



— 7 —



— 9 —



— 10 —

GREEK AND ROMAN GOLDSMITH WORK

— 8 —

ROMAN ART (Second century B. C.)

Small Vase.—Small vase in enamelled terra-cotta, decorated around with a succession of boys. This very rare specimen noteworthy for the application of enamel to terra-cotta, reproduces, evidently, a silver vase of the Alexandrian period. Found in the neighborhood of Pompeii, in the locality of Boscoreale, a place rich in the many treasures that have been brought to light there, and from which were obtained the famous mural paintings now in the Metropolitan Museum of Art, New York.

Small vase, terra-cotta and enamel.

— 9 —

ALEXANDRIAN ART (Second century B. C.)

Small Vase with cover.—The surface is decorated with representations of two horse chariot races.

Found at Boscoreale, Italy.

Vase, silver.

— 10 —

ALEXANDRIAN ART (Second century B. C.)

Small Vase.—The surface is decorated with Bacchic scenes of dancing satyrs, masks, etc., recalling the Dyonsiac rites.

Found in Magna Graecia.

Small vase, silver.

JEWELRY

— 11 —

GREEK ART (Fourth century B. C.)

Bracelet.—Silver and gold bracelets with ends in the form of calves heads in gold.

Bracelets in silver and gold.

— 12 —

GREEK ART (Fourth century B. C.)

Bracelet.—Same as above.

— 13 —

GREEK ART (Fourth century B. C.)

Ear-rings.—A pair of ear-rings in the form of rosettes with pendant doves, enamelled in white. Very exquisite work and very rare.

Ear-rings in gold and enamel, and precious stones.

— 14 —

ROMAN ART

Charm.—A gold charm in the form of a cylindrical box, with a lion's head in relief on either end, and a gold plate inside with the inscription in Latin, saying, "Do not abandon me while my enemies live."

Charm, gold.

— 15 —

ROMAN ART (Fourth century A. D.)

Necklace.—A necklace in gold, with emeralds and gold grapes: in the centre medallions.

Found in Syria.

Necklace, gold and glass and precious stones.

— 16 —

ALEXANDRIAN AND ROMAN ART

Ring with Intaglio.—An Alexandrian intaglio set in a Roman mounting. The intaglio represents Hercules and the Bull.

Ring, gold and cornelian.

— 17 —

ROMAN ART

Ear-rings.—A pair of ear-rings in gold with pendants representing sphynxes, in gold.

— 18 —

ROMAN ART

Ear-ring.—One gold ear-ring with pendant in the form of a bull.



Group from the Martin le Roy Collection



SCULPTURE

SCULPTURE IN STONE

— 19 —

FRENCH (?) (About 1400.)

Relief.—The Virgin and Apostles.

Modeled in a depression forming a frame is seen to the left, the Virgin wearing a closely fitting dress over which is draped a mantle covering her head, shoulders and the lower part of her dress. Both of her hands are held up in a gesture of astonishment. Next to her, St. Peter is standing. He has short curly hair and a round beard, and wears over his gown a mantle draped in the Roman fashion and he holds a key in his right hand, while in his left is a closed book. To the right is St. Paul, dressed similarly and holding in both hands a closed book. His hair is cut short and his beard is long. Behind are seen the heads of three other personages whose bare feet also show behind those of the Apostles, which are also bare, while the Virgin's are shod.

On the top is a frieze, showing in the centre a cross on a shield, and at the right the letters S. M. The letters at the left are missing.

There is in the Martin le Roy Collection, reproduced in catalogue I., pl. 27, an applied relief in gilded copper of the thirteenth century, Limoges workmanship, of which the representation is identical to ours, but without frame. It is possible that it served as model for it; it is also possible that both reproduce an unknown miniature or book-cover.

Though this relief is identical to the Martin Le Roy group which is of the thirteenth century, it is not possible to assign it to the same period owing to the inscription on it which is of the late fourteenth or the beginning of the fifteenth century.

Marble.—19½ inches high, 12¼ inches wide.

— 20 —

FRENCH (Fifteenth century.)

Reliquary with small bust representing St. Martin.— The saint is wearing a tiara which shows a painted and gilded design. The same design is seen on his cloak, which has a high collar. A jewelled stone is pinned to his breast.

The base is in polychromed wood and the mounting is in bronze and enamel, showing Gothic tracery on the side of the upper part. At the back is the inscription, St. Luke IA MARTYR.

Below in front is an enamel with a conventionalized pattern; corresponding on the back is a jewelled stone.

There is in the Louvre a reliquary bust decorated with translucent enamel and coming from the Church of St. Martin of Soudeilles (Corrèze) which is identical with ours, except for the material which is gilded silver. It was given to the Louvre by J. P. Morgan in 1911.

Marble bust, wood base mounted in bronze and enamel, 8¾ inches high, 5½ inches wide.

— 21 —

FRENCH. School of Burgundy (Fifteenth century.)

A Mourner.—Standing on an octagonal base and facing to the front is the mourner. His head with hair cut short is bent forward. He wears a large full mantle with a hood and with a flap of this garment which covers his right hand, he is drying his tears. His left hand is missing.

This figure so full of character and of interest comes probably from one of the tombs of the dukes of Burgundy, of which so many are now in museums and private collections. Comparing it to the ones in existence, we find it almost identical with one of the mourners from the tomb of Philippe le Hardi, Duke of Burgundy, who died in 1404, now in the Museum of Dijon, and to another mourner in the Cluny Museum in Paris, both reproduced in Vitry: Documents de sculpture française au moyen âge, pl. 109, No. 1 & 9.

There are also many similarities to a mourner from the tomb of Jean sans Peur who succeeded his father, Philippe le Hardi, and who died in 1419, reproduced in Humbert: La sculpture sous les ducs de Bourgogne. Pl. 28.

Statuette, limestone, 17¼ inches high.





Buste reliquaire de Saint Martin.
Cuivre doré, xv^e^ siècle.
(Église de Soudeilles, Corrèze.)







LE « ROI DE BOURGES »
Haut relief en argent doré
(Collection de M. Georges Hoentschel)



— 22 —

FRENCH (End of the fifteenth or beginning of the sixteenth century.)

Virgin and Child.—The Virgin is standing, in a closely fitted and gilded dress, over which is thrown a full mantle of the same color, lined with blue. Her hair is parted in the middle and arranged over her ears. On her head is a crown. On her left arm covered by the folds of her mantle is seated the Infant, His naked body covered only with a drapery. His left arm is missing and with His right He is holding the Virgin's dress. His hair is curly and His expression is smiling.

The Virgin holds in her right hand a branch and on it is a bird with head missing.

There are some similarities with the Virgin of St. Giraud de Vaux in Bourbonnais, reproduced in Vitry: Michel Colombe et la Sculpture française de son temps., p. 309.

Statuette, painted stone, 20 inches high.

— 23 —

SCULPTURE IN WOOD

St. Louis.—He is standing on a low wooden base in a simple gown, painted in blue and girdled in the fashion of the time. A gilded mantle with a white collar is fastened on the side near the right shoulder. In the King's right hand must have been a sceptre, now destroyed. On his left arm, the hand of which is missing, is draped one end of the mantle. His hair is wavy and cut short just below the ears, and on his head is a jewelled crown.

The figure of the King is of beautiful workmanship and the face of the greatest fineness.

It would be of great interest to know in just which part of France this masterpiece was produced, and if we try to determine to which school it belongs, many points of resemblance can be found in comparing it with some of the angels and other statues of the Cathedral of Reims: the same search for expression, the same smile and fineness are seen in them.

Though small in proportions this figure, in its supreme elegance, is of a really monumental character. In minor art we only occasionally find specimens of

such accomplishment. There is, however, very similar to it, a small figure in goldsmith's work, called the "Roi de Bourges," which was found in a house in Bourges and which was exhibited in Paris in 1904. It shows the same exquisite finish and the same monumental qualities, but differs somewhat in the expression.

It is nearer the character of the sculpture in Chartres and Amiens, while ours shows the characteristic search for expression of the angels of Reims.

It is interesting also to compare the head of our figure with the bust of St. Louis, after the reliquary in gold of the Ste. Chapelle in Paris, destroyed in 1793, and reproduced in Jacquemin: Iconographie du costume civil et militaire du IV au XIX siecle, pl. 40.

Statuette, wood, painted, 19 inches high.

— 24 —

FRENCH (First half of fourteenth century.)

Virgin and Child.—The Virgin wears a closely fitting dress buttoned in front over which is thrown a mantle covering her back and shoulders and draped on her knees. She is seated on a low chair showing in the upper part a frieze, and below a tracery of Gothic windows. On her left arm was seated the Infant Jesus, now almost completely destroyed. Her curly hair is parted in the middle; a veil and a crown cover her head; the bottom of her dress leaves uncovered the pointed ends of her shoes.

The head of the Virgin is charming, and the expression is that of innocence, youth and timidity. The pose of her body thrown to the left shows the characteristic method of the French sculptors who employed it in the representation of the Virgin holding the Child, of which the oldest example seems to be the famous Virgin of the Cathedral of Amiens, called the "Golden Virgin." The Virgin here reproduced is a charming type of the fourteenth century French wormanship with all its fineness and frankness.

Statuette, wood, gilded and painted, 24 inches high.

— 25 —

FRENCH (Fourteenth century.)

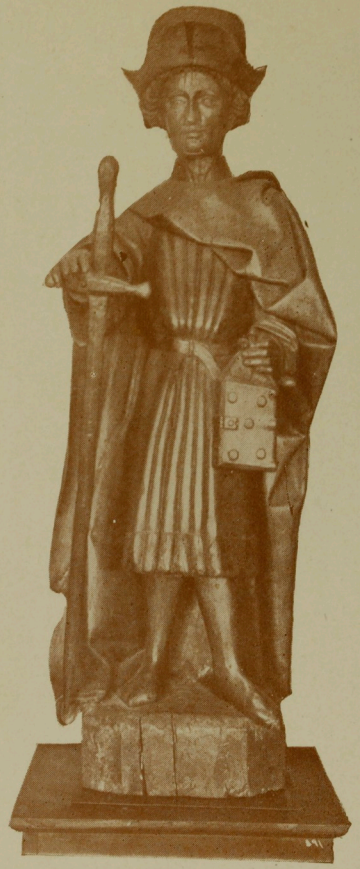
Virgin and Child.—The Virgin is standing on a low octagonal base, her body slightly thrown to the left.



— 24 —



— 21 —



— 27 —

On her closely fitting dress, falling down in loose folds, is draped a full mantle, which exposes her bodice, and which is held up in front by her right arm: the ends of her shoes show beneath the mantle.

The Infant clothed in a long loose dress is seated on her left arm: His hair is curly and His features of great fineness. Smiling, and looking up at His Mother He caresses her with His right hand, while holding up in His left an apple.

The head of the Virgin is of the same delicacy and elegance, and she also looks down smiling at her Child, holding up to Him a pear which she has in her right hand.

Her hair which falls down loose on her back in curly waves is uncovered, and is a sign of new traditions in the religious representation, for the head of the Virgin, until the second half of the XIII Century, was always covered.

Comes from the Molinier Collection.

The Virgin in wood in the Louvre, reproduced in "Les Arts": 1909, shows great analogy with ours in her pose, draperies, and in the way she is holding the Child. There are also analogies with the Virgin and Child in the Metropolitan Museum of Art, coming from the Morgan Collection, and with a Female Saint, in the Aynard Collection, reproduced in the sale catalogue, No. 237.

Statuette, wood, 20 inches high. Height, 20 inches.

— 26 —

ALSATIAN (Second half of Fifteenth century.)

Saint Barbara.—The Saint is standing on a low base, wearing a long dress over which is an overdress fastened in front and forming a mantle. Her loose hair falls to her shoulders. She is holding in her left hand an open book from which she is reading; while in her right hand is a palm. To the right is seen a Gothic sanctuary surmounted by a high tower.

There are similarities in drapery and pose with the figure of St. Catherine in the Utrecht Museum, repoduced in Vogelsang: "Holzskulpturen in den Niederländen," Vol. I, pl. VII., No. 26, which is, however, given as Lower Rheinish, fifteenth century.

Statue, wood, 36½ inches high.

— 27 —

FRANCO-FLEMISH ART (Second half of the fifteenth century.)

St. Martin (?)—The Saint stands on an hexagonal base. He is wearing a short pleated gown with wide sleeves, and girdled at the waist. Over it is a full mantle with a broad collar. It is fastened on the right shoulder and one side is thrown back and draped over his left arm.

On his curly hair, cut just below the ears, rests a high hat with the rim turned up. He is holding in his right hand a sword and in his left is a closed book in a cover, the end of which is in the form of a sack. (1

The costume, as well as the shoes and the hat, shows striking similarity with the figure of Philippe le Bon (?) duc of Burgundy, in the Amsterdam Museum, made in bronze by Jacques de Gèrines which Humbert in "La Sculpture sous les ducs de Bourgogne," p. 139, thinks to reproduce a composition of some sculptor of Antwerp.

1) Book covers like this were in great use in the fifteenth century. Cahier in his book: "Caractéristique des Saints," p. 498 reproduces St. Lambert, the Bishop of Liège with just the same kind of book, and gives the information concerning it. There is also in the Amsterdam Museum a female saint in wood, holding a book with a similar cover, and reproduced in Vogelsang: "Holzskulpturen in den Niederländen," II, pl. 29, No. 17.

Statue, wood. Height 43 inches.

— 28 —

SOUTH GERMAN (Late fifteenth century.)

A Monk Reading.—The monk is standing on a square base of gilded wood, decorated with a flowered pattern. He wears a long loose gown showing shoes with broad tops. Over his gown is a monk's habit with a hood. His hair is thick and curly and tonsured on top.

His head, thrown back, shows a round, expressive face of a middle aged man. He is reading from an open book which he holds in his left hand while his right is raised.

There are some analogies with a figure of St. Stephen from the Fidgor collection, and with the figure



— 22 —



— 28 —



— 25 —

of St. Leonard in the Wilczek Collection, both reproduced in Leisching: Figurale Holzplastik I, pl. 50 and pl. 51, No. 108. There are also some analogies with a figure of a monk (?) in the Bénoit Oppenheim Collection, reproduced in Catalogue, pl. 21, No. 35 and given as South German about 1500.

Statuette, wood, 23 inches high.

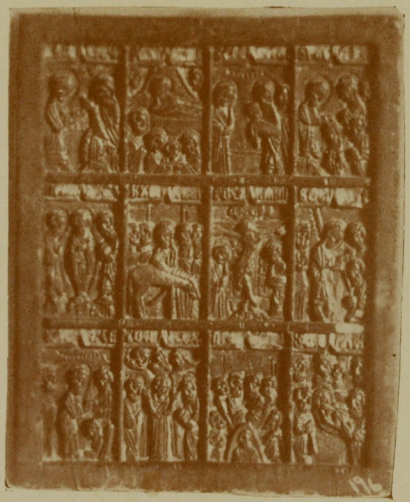




— 30 —



— 34 —



— 31 —



— 35 —

IVORIES

— 29 —

CARLOVINGIAN PERIOD (Ninth century.)

Liturgical Comb.—A row of teeth is on each end of the comb, one small, the other large. In the centre is a decoration of the finest quality with a motif of rampant stags.

At that time these combs were used by the priests to arrange their hair before performing the Mass. The opinions concerning their periods are divided. Some think them to be of the sixth, seventh and eighth: others, like Molinier, ascribe them to the ninth, tenth and even eleventh century.

There are analogies with the liturgical comb of St. Loup, Sens reproduced in Molinier: Histoire des Arts appliqués a l'industrie: "Les Ivoires," p. 148, and with a comb in the South Kensington Museum coming from the Spitzer Collection, reproduced in Griggs: Portfolio of Ivories, and in the Spitzer catalogue, I, pl. IV, No. 9.

Ivory, 11⅞ inches long, 4⅝ inches wide.

— 30 —

BYZANTINE (Twelfth century.)

Plaquette.—St. George killing the dragon.—St. George in a short mailed garment is seated upon a horse. Back of his head is a halo. He holds the reins in his right hand while in his left is a long spear. This he is thrusting into the mouth of the dragon which is lying on the ground under the horse.

There are similarities with the plaquette in the Maurice Kann Collection representing the same subject and reproduced in the catalogue under the number 226.

Ivory, 2 inches high, 1⅜ inches wide.

— 31 —

BYZANTINE (Late twelfth century.)

Plaquette.—The plaquette is divided into twelve sections. The subjects represent, beginning with the upper row at the left: The Annunciation; The Nativity; The Presentation in the Temple; The Baptism; The Transfiguration; The Entry into Jerusalem; The Crucifixion;

The Apparition of Christ to the Apostles; The Apparition of Christ to Mary Magdalen; The Ascencion; The Pentecost; The Death of the Virgin.

Above each representation are illegible inscriptions.

Ivory, 2⅜ inches high, 2 inches wide.

— 32 —

FRENCH (Beginning of the fourteenth century.)

Virgin and Child.—The Virgin wearing a simple dress over which is draped a full mantle is seated on a low seat. Over her hair falling loosely to her shoulders is a veil and a crown. On her lap the Infant is standing, with His arms around His mother, and He is smiling at her. His hair is curly and His expression charming. The Virgin also smiles, and while supporting the infant with her left arm she is preparing to nurse Him.

The type and costumes of the Virgin and of the Child show analogies to the Virgin and Child of the Schewitch collection, reproduced in catalogue No. 150.

The representation of the Madonna nursing the Child was known in the Catacombs of Priscilla, in the second century, but was gradually superseded by the Madonna triumphant. This theme was again supplanted by the more human representations in the French cathedrals in the XIII Century, and the workers in ivory, following closely the sculptors, adopted the same system of representation.

This group comes from the Mannheim Collection.

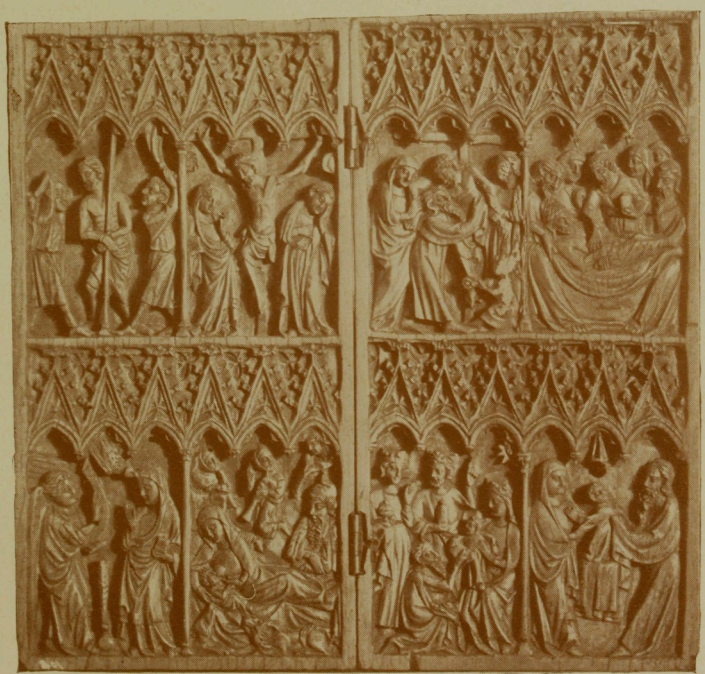
Statuette, ivory, 5 inches high without base.

— 33 —

FRENCH (Fourteenth century, Gothic Period.)

Diptych.—The diptych divided into eight parts represents scenes from the life of the Virgin and of the Christ under trefoiled Gothic arches. The first of the scenes beginning at the bottom and at the left, shows the Annunciation. The angel with short curly hair wearing a full draped mantle and with outspread wings holds a scroll in his left hand. He is saluting the Virgin in bringing her the holy Message, which she receives shyly, standing in a simple dress over which a mantle falls. The Holy Spirit in the form of a Dove is bending over her head.

The second scene represents the Nativity. The



Virgin dressed in the same way is reclining on a couch and nursing the Infant. The traditional ox and ass are seen below. To the right, looking down on the Mother and Child is seated St. Joseph, and above are two shepherds listening to the angel who is giving them the wonderful news.

The third scene shows the adoration of the Magi. The Virgin is crowned and seated, holding the Infant, who is standing on her lap, and is taking the gift which the oldest of the Three Kings, kneeling, is giving to Him. The two others stand behind holding their gifts and assisting at the scene.

The fourth scene shows the Presentation in the Temple. The Virgin wearing a full mantle over her robe is presenting the Infant to the Priest Simeon, seen to the right, supporting the Child standing on the altar.

The fifth scene represents the Flagellation. The Christ naked except for his loins is attached to the pillar. Two scourages in short gowns are torturing Him.

The sixth scene represents the dead Christ hanging on the Cross. To the left is standing the horrified Virgin, bending back in despair; to the right is St. John turning away from the horrible spectacle, his head leaning on his hand.

The seventh scene shows the Descent from the Cross. Joseph of Arimathea receives in his arms the body of the dead Christ, while the Virgin in profound despair is supporting and caressing one of His arms, and St. John is holding the other.

The eighth scene shows the Entombment. Joseph of Arimathea and Nicodemus, each holding an end of the shroud on which reposes the body of the dead Christ, are lowering it into the tomb. Several personages are seen behind, one of whom is holding an ointment box.

This diptych is a very fine example of ivory carving of the XIV Century in France. Many of them have come down to us, and we are able to admire in them the deep religious feeling, rhythmic lines, simplicity and very skillful execution.

Our diptych shows very great analogy with a diptych reproduced in the catalogue of the Schewitch collection where most of the scenes of our diptych are rep-

resented in the same way. It is interesting also to compare it with the diptych in the Carrand Collection reproduced in "Les Arts," 1904, No. 32, p. 22; with two diptychs in the Chappey Collection, No. 1682, 1683, and with one in the collection of Maurice Kann, No. 217, 219.

Ivory, 7¾ inches high, 8 inches wide.

— 34 —

FRENCH (Fourteenth century.)

Leaf of a diptych. The Crucifixion.—Nailed to the Cross with outspread arms hangs the dead Christ. On the left is standing the Virgin in a draped mantle over her dress; on the right, St. John wearing a full mantle over his gown. Both are in profound despair and hold closed books in their hands. Above are trefoiled arches and other architectural details. Below is a circle which probably originally enclosed a coat of arms.

There are many analogies with several leafs of diptychs in the Berlin Museum reproduced in Vöge: Elfenbein Bildwerke, pl. 34, No. 127, 130, 132.

Ivory, 4⅛ inches high, 2⅜ inches wide.

— 35 —

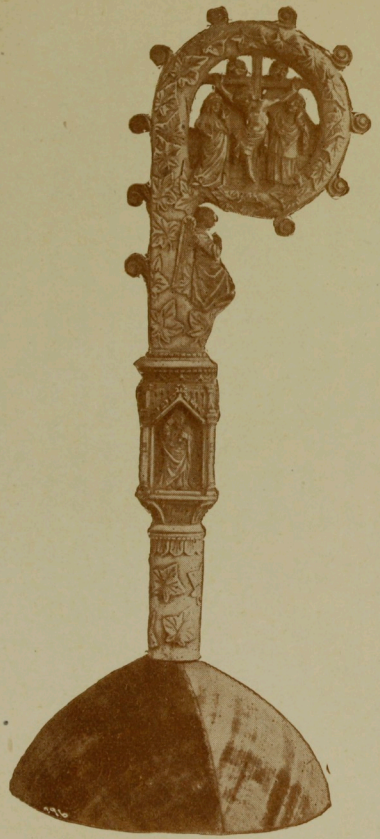
FRENCH (Second half of the fourteenth century.)

Leaf of a diptych.—Under three trefoiled arches imitating Gothic architecture of the XIV Century is seen in the centre a tree on which is seated a Cupid holding an arrow in each hand and directing them towards two young couples, seen on either side of the tree. The one to he right is a young lady dressed in the fashion of the time, before whom a young man is kneeling declaring his love. At the left the young man is caressing the lady's chin.

The influence of the literature of the time is obvious in this representation taken from civil life. Scenes of this kind and others, also inspired by the literature of the period, can be seen on mirror cases, toilet boxes, combs, etc., and it is interesting to observe the feminine influenc in these art productions.

There is a very similar leaf of a diptych in the Berlin Museum reproduced in Vöge: Elfenbein Bildwerke, pl. 32, No. 99.

Ivory, 3¾ inches high, 2⅜ inches wide.



— 37 —



— 32 —



— 43 —

— 36 —

FRENCH (?) (Fourteenth century.)

Pax.—The Pax is in gilded bronze with filigree foliage set with jeweled stones in the lower part.

The Virgin and Child are in Ivory in applied relief. She is seated on a throne wearing a full mantle over a closely fitted dress. On her curly hair is a veil on which is a jewelled crown. She holds with her right hand the Infant Jesus who is standing on her lap in a long gown with passementerie around the neck. His hair is curly and with a smiling expression He is looking down to the apple which He holds in His right hand, while with the left He is taking His mother's veil. The Virgin also looks smiling down while holding a flower in her left hand.

It comes from the Guilhou Collection in Bayonne.

There is in the Bavarian National Museum in Munich a group in ivory almost identical with it. The Virgin shows the same type, pose and draperies: the Infant, also, is very similar, but instead of holding an apple in His right hand He is taking a bird from his Mother's hand. The group has no Pax. It is reproduced in the "Katalog des Bayerischen Nationalmuseums," vol. VI, No. 1374.

Gilded bronze and ivory, 8¼ inches high, 4¼ inches wide.

— 37 —

FRENCH (?) (Fourteenth century.)

Pastoral Staff.—The stem of the staff is decorated with vine leaves. In the volute is represented, on one side the Crucifixion showing the dead body of the Christ nailed to the Cross with St. John and the Virgin on either side of Him. On the other side is seen the Coronation of the Virgin by the Christ who is seated next to her. Below the volute is a kneeling angel with outspread wings in the attitude of prayer. The knot is formed by Apostles standing in niches which are decorated with Gothic tracery and pinnacles.

There is great similarity to two crosses in the Spitzer Collection reproduced in sale catalogue Nos. 127 and 128. Many analogies can also be found with a cross in the Cluny Museum in Paris which shows a

similarly kneeling figure below the volute. It is reproduced in Molinier: "Les Ivoires" p. 194. Many points of resemblance also exist with four pastoral staffs in the South Kensington Museum reproduced in Griggs: "Portfolio of Ivories." Also with a pastoral staff in the Berlin Museum reproduced in Vöge: "Elfenbein Bildwerke, pl. 35.

Ivory, 10¾ inches high.

— 38 —

FRENCH (Beginning of the sixteenth century.)

Pax.—The Descent from the Cross.

In the centre a plaque in ivory represents the Descent from the Cross. The drooping body of the dead Christ is supported by Joseph of Arimathea and Nicodemus. At the foot of the Cross is the fainting Virgin, looking up in despair, supported by St. John and Mary Magdalen, kneeling with her arms around the Cross. To the right and to the left are many other personages assisting at the scene, and on each side of the Cross are two thieves.

The Pax itself is in gilded silver, decorated with small rosettes and showing on top a fronton formed of leaf work and on the bottom a scrolled design and a frieze of leaves.

Comes from the collection of E. Guilhou of Bayonne.

Ivory and gilded silver, 5 inches high, 3¼ inches wide.

— 39 —

GERMAN (First half of sixteenth century.)

Statuettes.—Two nude female figures are standing on low hexagonal bases. Their elaborate hairdresses are covered with veils, the ends of which they are holding in their hands. A small dog is seen on each base.

There is in the Louvre a statuette of Psyché reproduced in Molinier: "Les Ivories," p. 219, showing great similarity to our statuettes. There are also two statuettes in box wood, coming from the Spitzer Collection and reproduced in Sale Catalogue No. 2302-2303, very similar to them.

Ivory, 3 and 3½ inches high.



— 38 —



— 47 —

ENAMELS

CHAMPLEVÉ ENAMELS.

— 40 —

FRENCH, LIMOGES (Late thirteenth century.)

Reliquary, Virgin and Child. — The Virgin is seated on an elaborately ornamented throne. She wears a dress in the fashion of the time, girdled at the waist with passamenterie; also at the neck, wrists and the bottom of the garment. The same elaborate border is seen on her mantle, which covers her head, shoulders and a part of her dress. On her head is a crown with an incised pattern. Seated on her lap is the Infant in a long gown falling down in harmonious folds. His exquisite little head with curly hair is turned toward the apple which His Mother holds, and which He is taking with His right hand, while in His left He is holding a closed book. The Virgin looks down smiling.

Both the Mother and Child are very slender and modelled in such harmony as could only be found in the sculptures of the Gothic Cathedrals and in the finest ivories of the time. They are in casted bronze and of the finest quality.

The throne on which the Virgin is seated also belongs to the best Limoges productions of the thirteenth century. It has a blue enameled background on which a conventionalized pattern of leaves and flowers is incised and enameled. Under trefoiled Gothic arches are standing figures similarly incised on the enameled background. On the sides are represented the Virgin and the Angel of the Annunciation; on the back, the figure of St. Peter and St. Paul. The nimbi are in blue enamel with golden circles. The front of the seat shows the same incised and enameled foliage, but without figures; and on top of the seat on the sides and in back is a cresting with keyhole pattern. Underneath in the center is an opening for the relics.

This reliquary was found in a wall of a convent in Toulouse, about three years ago, where it was probably hidden during the great French Revolution. At that time every object of art in copper that could be

found was melted, owing to the need of that metal. This reliquary is in perfect condition, and its importance in the history of goldsmith work in France great enough to devote to it a special study which shortly will be published.

There are great analogies with several reliquaries of the same kind, especially, with one coming from the Seillière collection reproduced in Giraud: Les Arts du metal à l'exposition de l'Union centrale des Beaux Arts, 1880, pl. VIII; with one in the Albert Oppenheim collection; one in the Cluny Museum, and with many others in different cathedrals, museums and private collections.

Casted bronze and champlevé enamel.

Height, 15½ inches; width, 6¼ inches.

— 41 —

FRENCH, LIMOGES (Late thirteenth century.)

Reliquary—Châsse.—Dark blue enamel on copper, decorated with gilded foliage forms the background. Incised and engraved angels with outstretched wings seen to the waist are enframed in turquoise medallions with white enameled and gilded borders all around the reliquary. The nimbi are in blue, white and gold. The lock is fashioned in the form of a fantastic animal.

Comes from the collection of Prince Baucina of Palermo.

There is an almost identical reliquary reproduced in the Sale Catalogue 1914 of the Société Seligman, No. 51, decorated in exactly the same way. The only difference consists in the cresting.

There is also a châsse in the Church of Lamonjoie, in France, in the department of Lot and Garonne, exhibited in Paris in 1900 under the number 2469, which shows many analogies to our reliquary. Another one in the Blanchet collection reproduced in the catalogue by Migeon, p. 26, shows a similar decoration and execution.

Champlevé enamel, 9 inches high, 8¾ inches wide.

— 42 —

FRENCH, LIMOGES (Late thirteenth century.)

Side of a reliquary—Virgin and Child.—In an elongated oval of turquoise enamel, decorated with incised





— 40 —



— 40 —



— 40 —

and enameled foliage, the Virgin is standing. She wears a loose mantle, with a passementerie border, around her shoulders, and beneath is seen the graceful folds of a long dress decorated with a wide border. On her left arm is the Infant similarly dressed, and giving the benediction with His right hand. The heads of both the Mother and Child are in high relief.

Around the oval on a dark blue enameled background are incised and enameled leaf patterns. The border is formed of gilded quatrefoils incised on blue and red enamel.

There are analogies with a plaque in the Museum of Chartres exhibited in Paris in 1900, and reproduced in the official catalogue, page 84.

Champlevé enamel, 8½ inches high, 3½ inches wide.

— 43 —

FRENCH, LIMOGES (Early fourteenth century.)

Episcopal cross.—The scroll decorated with a conventionalized pattern in red enamel on a white ground is made up of a serpent biting the tail of a lion, in bronze, which occupies its centre. On the knot in red enameled circles, bordered with gold, are represented busts of angels in blue garments with gilded wings. The stem below shows a decoration of foliage in blue, and white enamel on a red ground.

This cross comes from the Castellani collection, Rome.

There are many crosses of very similar workmanship, one of which is in the Soisson Museum, one in the treasury of Trèves, one in the Louvre, one in the Cathedral of Maurs (Cantal), two in the Spitzer collection, and many others. They are reproduced in Rupin: "L'oeuvre de Limoges," p. 551-563, and in the catalogue of the Spitzer collection, vol. 1, No. 62 and 63.

Enamelled bronze, 9¼ inches high.

TRANSLUCENT ENAMELS.

— 44 —

ITALIAN (Late fourteenth century.)

Processional cross.—The wooden cross is covered with gilded metal. On the cross hangs the body of

the dead Christ in high relief. Around Him in quatrefoils are the symbols of the four evangelists, also in high relief.

The other side executed in the same technique, shows the Christ Majestic giving the benediction with His left hand, while holding an open book in His right. On either side of Him are the kneeling figures of the Virgin and of St. John. Above him is the Eagle, and below the Christ is represented standing up in His tomb with folded hands. Below are medallions showing the Christ and Saints, in translucent enamel.

Comes from the Prince Baucina collection of Palermo, and figured among goldsmith work in the Siena Exhibition of 1904.

This cross has analogies with two crosses in the Carrand collection, now in the National Museum of Florence, reproduced in Les Arts: 1904, No. 31, pp. 18 and 22.

Wood covered with gilded metal and translucent enamel, 39 inches high, 19 inches wide, without base.

— 45 —

SIENESE (Late fourteenth or beginning of the fifteenth century.)

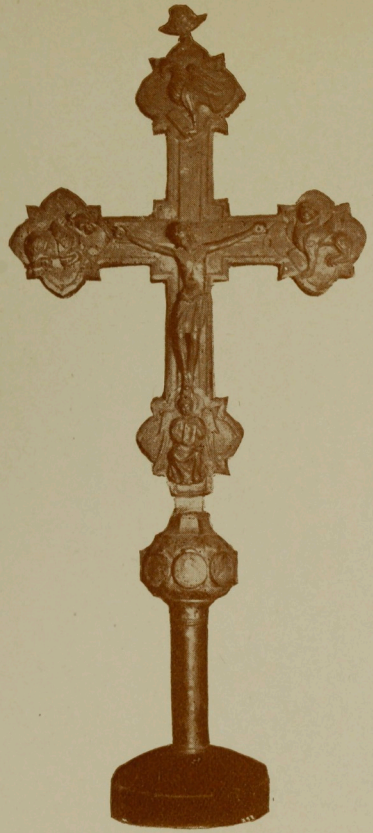
Cross.—On one side of the Cross, in enamel, is seen in the upper part the body of the dead Christ hanging on the Cross. The symbols of these evangelists, the eagle, the lion and the ox, are represented in plaquettes of rock crystal, while in the fourth plaquette is engraved the monogram of Christ.

The busts of the Virgin and of St. John are seen in enamel on the arms of the Cross, and on the stem is the figure of St. Stephen. Below is the kneeling figure of a bishop in the attitude of prayer.

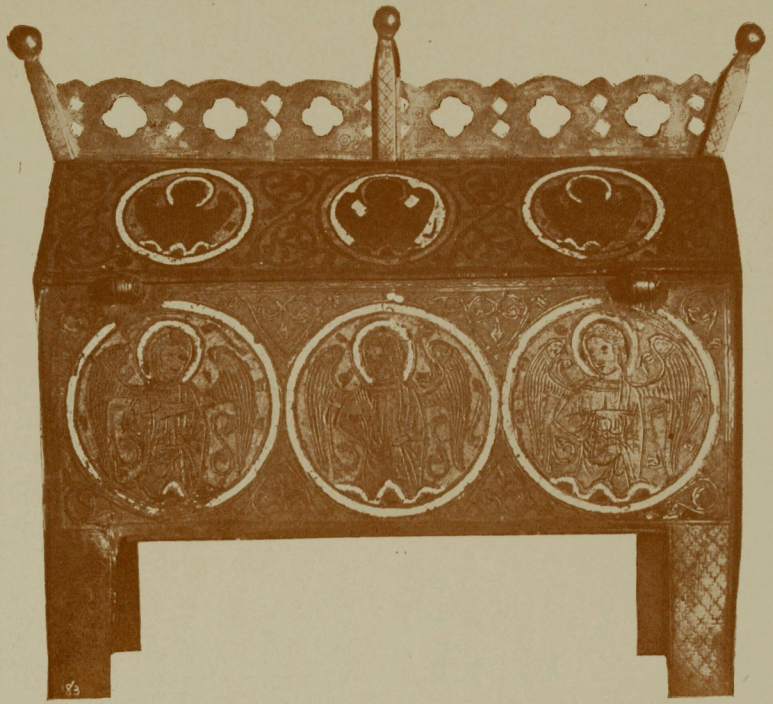
On the other side of the Cross, in enamel, are represented the symbols of the four evangelists and a figure of a bishop.

There are analogies with two crosses coming from the collection of Géza de Kárász, reproduced in the sale catalogue, pl. IX and X; and with a cross from the Spitzer collection, in silver, partly gilt, with translucent enamel in relief, and reproduced in the sale catalogue, No. 286.

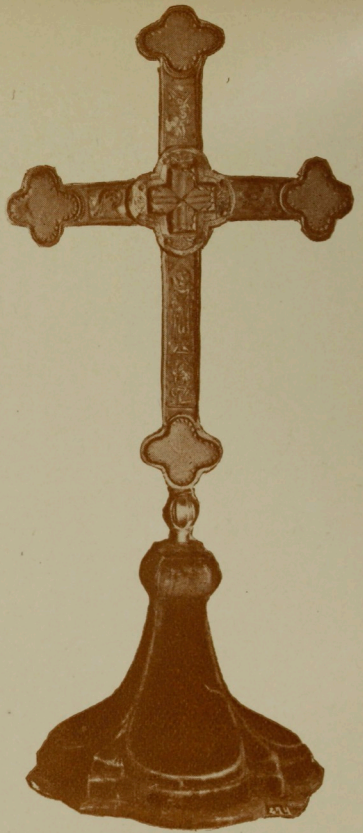
Silver with translucent enamel and plaquettes in rock crystal, 9¾ inches high, without base.



— 44 —



— 41 —



— 45 —

ENAMELS

NIELLOS

— 46 —

ITALIAN (Late fifteenth century.)

Pax—Niello.—The Cross to which is attached a ladder is seen against a landscape background composed of hills and trees. At the foot of the Cross in a full mantle over her head and shoulders, is seated the Virgin. On her knees is the body of the dead Christ with a crown of thorns on His head. The Virgin with folded hands is looking down at him in profound despair.

This Pax once formed part of the Castellani collection, and later of the Aynard collection.

Silver, niello, 7¾ inches high, 3½ inches wide.

— 47 —

ITALIAN (Late fifteenth century.)

Pax.—The Pax in gilded bronze is in the form of an architectural composition. The tympanum of the pediment shows on a niello the Eternal Father with outstretched arms. In the centre, another niello shows the Ecce Homo, standing up in His tomb, on which is seen the inscription SOLIMA. On the base are coats of arms within shields in the form of hearts, and the inscription: PACIS FUNDAMENTUM.

This Pax comes from the Spitzer collection (reproduced in sale catalogue No. 337), to which it came from the Cicognara collection. It is also reproduced in Molinier: Histoire des Arts appliqués à l'industrie: L'orfevrerie, p. 265.

Gilded bronze, with a Niello in centre; 5¼ inches high, 3¼ inches wide.

PAINTED ENAMELS

— 48 —

FLORENTINE (Fifteenth century.)

Plaque.—A lamb with a banner is represented in the centre on blue enamel. Above are seen fleur des lis in squares.

This emblematic plaque is said to have been given to the delegates of the wool weavers fraternity.

Copper, painted, 4½ inches long.

— 49 —

MONVAERNI.

FRENCH, LIMOGES (Late fifteenth century.)

The Annunciation.—The scene passes in the Virgin's room, showing walls decorated in light blue mosaic, the floor in green. The Virgin is kneeling with hands folded in the attitude of prayer in front of long curtains concealing her alcove She wears a blue mantle over a brown dress and behind her light auburn hair which falls down uncovered on her shoulders is a halo.

In front of the Virgin is the Angel, saluting, in bringing the Holy Message. His gown is blue and his overdress brown. In the upper part at the left is seen the Eternal Father in the clouds, and at the right is the inscription: "O MATER DEI." In the centre is seen a lily with a ribbon on which are the words, "AVE MARIA."

Painted copper, 4½ inches high, 3½ inches wide. The frame is of gilded bronze.

— 50 —

NARDON PENICAUD.

FRENCH, LIMOGES (Early sixteenth century.)

The Adoration of the Magi.—A blue sky strewn with stars is seen in the background. On a gilded throne with a canopy on top is seated the Virgin, in a blue full mantle lined with green over a reddish dress, her golden hair falling down loose on her shoulders. Behind her to the left is standing St. Joseph in adoration, wearing a reddish mantle, wih a hood, his bald head showing a very little white hair. On the lap of the Virgin is the naked Infant Jesus putting out His hands to take some jewels from the box which the oldest of the three Kings is offering Him, kneeling: he wears a blue gown and a reddish overdress fastened with a jewelled clasp under his arm. A deep collar set with stones is around his neck. His hair is reddish and his beard is blond. In back are the two other Kings. The one to the left has the same reddish hair and blond beard, and on his head is a hat set with jewels. A







jewelled belt is on his mauve dress and a wide collar set with stones is around his neck. He is holding a green vase in his left hand and is pointing to it with the finger of his right hand, while turning to the third King standing next to him, and who seems to answer his question with an astonished gesture. The latter King is beardless and wears a blue mantle over a purple gown. On his reddish hair is a hat set with stones, and in his hand he holds an incense box.

The foreground is in green enamel strewn with flowers and jewelled stones.

There are several triptychs by Nardon Pénicaud in the Altman collection, coming from the Spitzer collection, of which the types show analogies to ours; but there is an almost identical plaque by Nardon Pénicaud in the Carrand collection, showing the same subject and the same grouping of the personages, and reproduced in "Les Arts:" 1910, No. 100, p. 10.

Painted copper, 7½ inches high, 6½ inches wide.

— 51 —

PIERRE RAYMOND.

FRENCH, LIMOGES (Middle of the sixteenth century)

Plate—The Descent from the Cross.—Against a landscape background composed of hills, trees, houses and a sky strewn with stars, is seated at the foot of the Cross, the Virgin, wearing a loose mauve dress and a white scarf over which is a full blue mantle. On her lap on a white shroud is the body of the dead Christ. Drops of blood fall from his head, his side, his hands and his feet.

St. John, wearing a grey mantle over a blue gown, his long curly hair framing his youthful face is seated next to the Virgin, and supports the arms and the head of the Christ. Behind is Joseph of Arimathea, in a blue gown, over which is a brown mantle. His hair and beard are white and in his hands he is holding a blue box. Next to him to the right is Nicodemus in a grey mantle and turban.

To the left with her back turned is a holy woman in a dark mantle over a mauve dress, a scarf on her head, with one end of which she is wiping her eyes. Another holy woman seated to the right next to the

Virgin, in a brown gown and mantle over a white scarf, also wipes her eyes. St. Madeleine, a scarf draped on her blond hair, which falls down on her shoulders, in a dark mantle over a reddish dress, is seated at the feet of the Christ, holding in both her hands an ointment box.

On the floor are the instruments of Passion, the nails, the hammer, the pincers and the crown of thorns.

Most of the enamels employed for the garments and accessories are translucent, applied either on the copper itself or on white paint. At the bottom to the left is seen the signature, P. R.

Comes from the Schewitch collection, and is reproduced in the catalogue, p. 172, No. 223.

Painted copper, 12 inches high, 10 inches wide.

— 52 —

PIERRE RAYMOND.

FRENCH, LIMOGES (Middle of the sixteenth century)

Plate—The Entombment.—Hills, trees and a sky strewn with stars form the background. The body of the dead Christ with drops of blood from his wounds, reclines on a white shroud over an open tomb, enameled in brown, decorated with horns of plenty, with foliage and with human masks.

Nicodemus, wearing a blue mantle over a brown dress, and a turban, is holding the shroud near the feet of the Christ, while Joseph of Arimathea, in a reddish gown and a green turban, is holding it on the other side, and also supporting the body of the Christ. Next to him is the Virgin in a blue mantle over a mauve dress, and a white scarf. She is supported by St. John represented as a youth with blond curly hair. He wears a grey mantle over a green gown.

The Virgin is looking down in despair at the dead Christ. A holy woman wearing a blue dress and a green mantle over a white scarf is standing behind St. John, and wiping her eyes. St. Madeleine, a brown mantle over her blond hair, is kneeling at the feet of the Christ, with an ointment box in her hand. At the other end, also supporting the Christ, is another holy woman in a dark mantle over a blue dress. Near her on the edge of the tomb is an oinment box. On the floor is another ointment box on which is painted a group







of children and showing on the cover the monogram of the artist "P. R."

Comes from the Schewitch collection, and is reproduced in catalogue, p. 173, No. 224.

Painted copper. Height, 12 inches; width, 10 inches.

— 53 —

PIERRE RAYMOND.

FRENCH, LIMOGES (Middle of the sixteenth century)

Cup with cover.—On the cover is represented the Triumph of Diana and her hunting. Below is a garland composed of leaves and fruit, and the foot is decorated with acanthus leaves, human masks, ribbons, garlands and cherubs' heads.

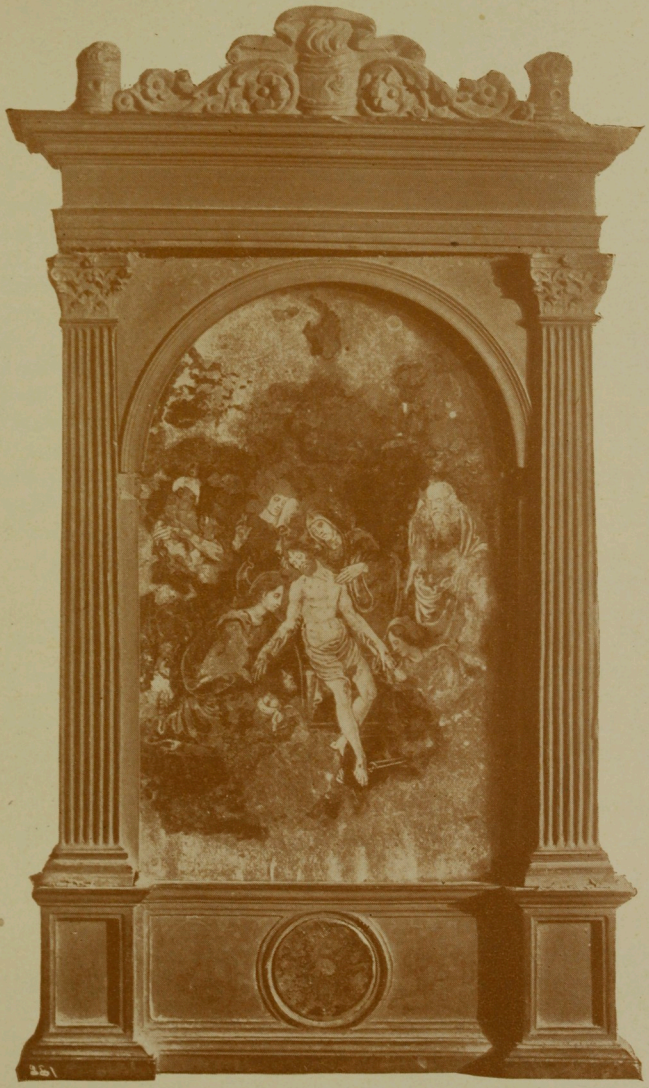
The inside shows Venus seated on the Triumphal Car drawn by doves, and in front of her the winged Cupid is seen in the clouds. Four other winged cupids are around. Grotesque masks and garlands of flowers decorate the surface.

The background of the cup with its cover is black, and the scenes are painted in white, grey and gold.

There are great similarities with a cup and cover also by Pierre Raymond, in the Louvre, reproduced in the catalogue by Marquet de Vasselot, No. 616, with a cup from the Géza de Kárász collection, reproduced in the sale catalogue, p. 17, No. 2, and with a cup in the Cottreau collection, reproduced in "Les Arts," 1910, p. 15, No. 100.

Painted copper, 10 inches high.

Cup signed: "P. R.—1546."



PAINTING UNDER GLASS

(Verre Eglomisé.)

— 54 —

ITALIAN (First half of the sixteenth century.)

Pax—The Descent from the Cross.—Against a golden landscape background, the Virgin in a dark blue mantle, over a brownish dress, is supporting the body of the dead Christ, holding Him by the head. The three Marys are around Him, one holding His right arm, the other His left, both in a kneeling position; the third at His feet looks up to Him. All three wear mantles draped over closely fitting dresses and their hair is falling loosely over their shoulders. St. John, represented as a youth with long and curly hair, is standing next to the Virgin and is wiping his eyes. Two elderly personages with long beards and uncovered heads, stand on either side looking at the scene in despair.

The frame is in wood decorated with gilded scrolls.

There is in the Louvre a Pax in gilded silver, in the centre of which is a painting under glass, representing Calvary, which shows analogies to ours. There is also in the Altman collection a Pax, showing the same technique. It is interesting to compare it, too, with several paintings under glass and under rock crystal, reproduced in the catalogue of the Spitzer collection.

Verre Eglomisé. Height, with frame, 11 inches; width, with frame, 5½ inches.

— 55 —

ITALIAN (Sixteenth century.)

Pendant Medallion.—The Boy Christ Preaching to the Doctors in the Temple.—In the upper part is seated the Christ, wearing a reddish gown with a blue mantle laid on his knees. Below are seated the two Doctors. To the right are seen the Virgin, St. Joseph and the prophetess Ann. Christ turns to them while pointing to the numerous people on his left.

Verre Eglomisé, painting under rock crystal, mounted in gilded bronze, 2½ inches high.





GOLDSMITH WORK

— 56 —

FLEMISH (End of the sixteenth century.)

Tumbler.—The enameled coat-of-arms belong to each of the Provinces which formed the United Provinces. Of Holland, red lion: of Zealand, red lion coming out of the waves: of Utrecht, 2 white crosses and 2 red lions: of Frisia, 2 spotted lions on blue: of Over-Yssel, red lion with blue sash: of Groningen, eagles and hearts: of Guelder, 2 lions standing on their hind feet.

At the bottom there is the medal of Albert of Austria, Governor of the Pays-Bas with the inscription, "Albertus, Dei Gratia, Archidux Austriae, Dux Burgundiae Brabantiae, Comes Flandriae, Dominus Frisiae," signed "Mont," signature of Jean de Montfort, sculptor and engraver of the beginning of the 17th century, who was medal engraver at the Antwerp Mint in 1602. His best known works are those of the Archduke Albert and his wife, Isabella of Spain.

The Archduke Albert, son of Maxmilian II (1559-1621), was brought up at the Royal Court of Philip II of Spain. He was Archbishop of Toledo, but at the death of the Archduke Ernest he took charge of the government of the Pays-Bas in 1596. He renounced his religious career and married the daughter of Philip II. This tumbler was given by the Archduke to the Noble Spinola of Genoa, Italy, who was born in 1571, and who was then serving in Spain and commanding with great success the Army of the Pays-Bas against the United Provinces. It was also through him that the Archduke could close the famous armistice of 12 years.

Enamel on gold, 3¼ nches high.

— 57 —

BENVENUTO CELLINI.

ITALIAN (Sixteenth century.)

Cup.—The cup is in the form of a sea shell mounted in gold and enamel. It is decorated on the lip and the standard wih gold bands and translucent enamel, showing birds, branches, leaves and a conventionalized pattern.

This cup has been attributed by Bode to the School of Augsburg, but it seems impossible to give it any other but an Italian origin; it can in all probability be considered as executed by Benvenuto Cellini. Its similarity to the cup of the Medici in the Pitti Palace in Florence is evident. There are also analogies with a cup in rock crystal mounted in gold, from the Spitzer collection, reproduced in the sale catalogue, No. 2599.

Rock crystal, 6¾ inches high.

— 58 —

BENVENUTO CELLINI, style of.

ITALIAN (Sixteenth century.)

Bowl.—Agate bowl with mounting in enamel, gold and fine stones, brilliants and rubies. At two sides, two sirens, symbolizing the Bay of Naples, are poised on the rim. They are in enameled gold, have baskets of fruit on their heads and around their arms are twisted serpents.

There is a vase in the Naples Museum reproduced in Eugène Plon: Benvenuto Cellini, pl. 37, which shows a very similar siren in enameled gold, and of which the mounting is also similar. It was attributed to Benvenuto Cellini, but Plon in the work mentioned does not find in it enough of the characteristics of Cellini's art, and gives it to the Italian school of the XVI Century.

Agate, 6¾ inches high, 9¾ inches wide.

— 59 —

BENVENUTO CELLINI, School of.

FLORENTINE (Sixteenth century.)

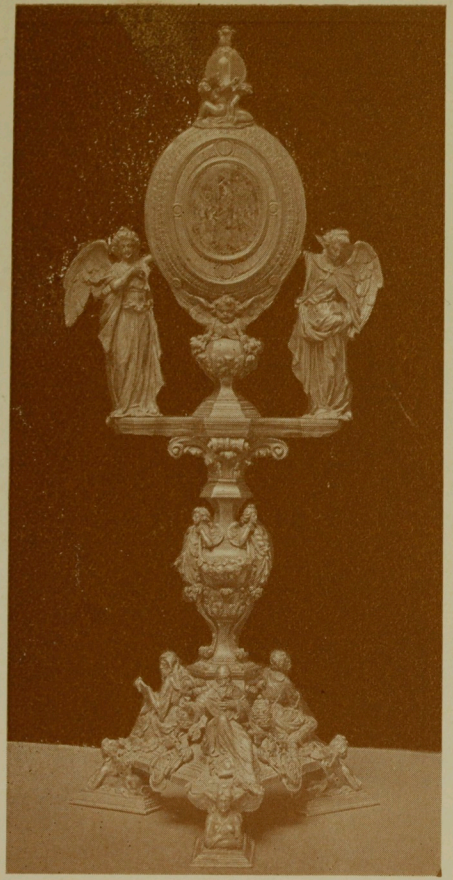
Cross.—The Cross of rock crystal rests on three lion's claws, and is mounted in gold, enamel and precious stones. It shows the influence of Benvenuto Cellini.

Comes from the Guilhou collection, Bayonne.

Many similarities in workmanship can be found with a cross coming from the Spitzer collection, and reproduced in catalogue, vol. V, pl. II. This latter cross, however, shows the body of the dead Christ nailed to the Cross.

Rock crystal and gold, 19½ inches high.

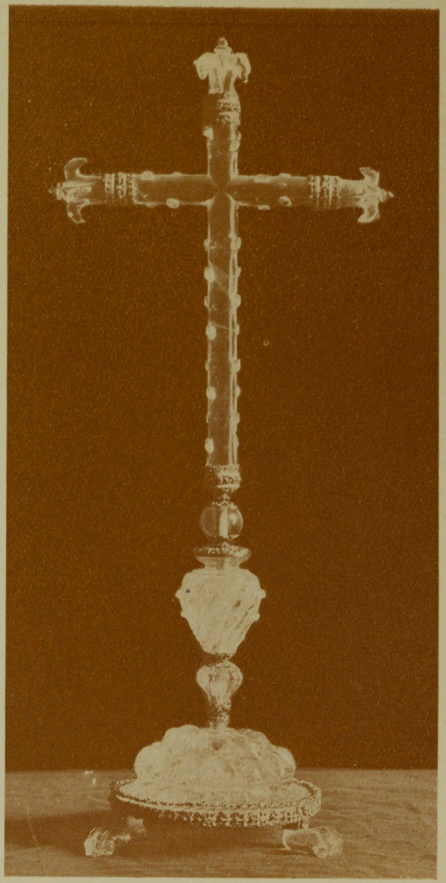




— 67 —



— 60 —



— 59 —

— 60 —

FRENCH (Sixteenth century.)

Biberon.—The biberon is in the form of a fish with open mouth and fins forming the decoration of the cover. It is mounted in gold and enamel and is set with rubies and diamonds.

It seems that it was the custom of the time for the people to offer these allegorical biberons to a new-born crown prince.

Comes from the Alessandro Castellani collection, Rome.

Great similarity in composition is seen in comparing it to a drageoir in the Louvre Museum, reproduced in Barbet de Jouy: Gemmes at Joyaux de la couronne, pl. 46, where it is said to be of the sixteenth century. Period of Henri II.

Jasper, 7 inches high.

— 61 —

FRENCH (Fourteenth century.)

Box for Consecrated Oil.—The box forms a small tower. On the top is a thumb symbolizing the way in which the oil was used. In the upper part of the front is the coat-of-arms of the Moet family of Reims, showing in red enamel two gilded lions back to back, and with the heads turned toward each other. Below is a shield with two red bands. On the other side of the box in a position corresponding to the coat-of-arms, is another coat-of-arms. Half of this shows the same gilded lion on a red enamel background, and the other half shows the arms of an unidentified family with whom a member of the Moet family, in all probability, contracted a marriage. It is to be assumed that this box belonged to a clergyman of the Moet family who would place in front the arms of his paternal ancestor, and on the back the arms of his father and mother. The Moet family seems to have been associated with many prominent officials of the Reims Cathedral.

Silver and enamel, 5½ inches high.

— 62 —

ITALIAN (Early fourteenth century.)

Cross.—On one side on each arm of the Cross is seen an Angel in Adoration. In the centre is a cross and above it the monogram of Christ.

On the other side, The Eternal Father is seen at the top, and on either side of the arms is St. Paul and St. Peter.

Wood covered with silver, 24 inches high (without base.)

— 63 —

NICOLA DI GUARDIAGRELE.

ITALIAN (First half of the fifteenth century.)
School of Abruzzo.

St. John the Baptist.—On a hexagonal base, decorated with rosettes in goldsmith work is standing the Saint. He wears an animal skin on which is a draped mantle. His right arm, his legs and feet are bare. His hair is long and curly, his beard and moustache short. A book surmounted by a lamb is on his left arm.

The work of Nicola di Guardiagrele, the head of the Abruzzo School, is well-known for its crosses, chalices, ostensoria and for other objects used in the liturgy of the Roman Church. Statuettes like this, entirely in relief, are extremely rare.

It is interesting to compare it with the figures in the celebrated silver altar service preserved in the Cathedral of Teramo. See, also, in the "Connoisseur," 1906, p. 8-12, on the Exhibition of Abruzzese Art at Chieti.

Statuette, reliquary, silver, 15¼ inches high.

— 64 —

VENETIAN (Late fifteenth century.)

Reliquary bust—Female Saint.—The Saint wears a bodice gathered and fastened in front, showing the upper part of a chemisette. A mantle covers her shoulders. The Saint's face, neck and ears are enamelled in white, while her hair is gilded.

Gilded silver and enamel, 7½ inches high without base.



— 65 —

ITALIAN, FLORENTINE (Late fifteenth or early sixteenth century.)

Case for consecrated wafer.—The surface is divided into sections. The decoration consisting of various motifs is composed of foliage, of fantastic animals eating fruit or drinking at the fountain, and of cupids seated on branches or standing at the fountain. In the centre is the coat-of-arms of the Cardinal d'Altems, in a garland of the style of Della Robbia, and in each corner are cherubs' heads.

On the cover below which is a cresting, is a similar decoration, consisting of foliage, leaves and heads of fantastic animals. On the top is seen the body of the dead Christ nailed to the Cross.

The whole workmanship is of exquisite fineness and illustrates admirably the spirit of the Renaissance productions in its highest development of beauty and decorative qualities.

Gilded silver, 9½ inches high.

— 66 —

SIENESE (Fifteenth century.)

Ostensorium.—On a base decorated with gilded scrolls and leaf work is a tower with the inscripion: VENITE GENES ET ADORATE LOCUISTUM QM. DNUS REQUIESCIT IN EO.

There are six glass windows in round arches with columns on the sides. On top is a cross.

This ostensorium comes from the Prince Baucina collection, Palermo, and was exhibited in Siena in 1904.

Ostensorium, gilded bronze, 15½ inches high.

— 67 —

VALERIO BELLI VICENTINO, attributed to.

ITALIAN (Sixteenth century.)

Reliquary.—In the upper part stand two angels in long dresses, over which are draped mantles. They are supporting an oval frame in lapis-lazuli, in the centre of which are two plates in rock crystal (Eglomisiers) representing on one side the Ascension, on the other

the Coronation of the Virgin. On top is the relic case, supported by two cherubs.

The lower part shows a base reposing on three-winged sirens. On it are seated three figures. One of them is Pope Paul III, with his left hand on his breast; to the right is St. Peter holding the keys, and to the left a Prophet with a scroll of paper in his hand. Around are the coat-of-arms of the Farnese family. Above are two-winged sirens holding garlands and reposing on horns of plenty.

Silver, gilt, crystal, hard stones and gold 23½ inches high.

Valerio Belli Vicentino, known as an engraver and goldsmith enjoyed the patronage of two successive popes, Clement VII, and Paul III, and it is possible that he made this reliquary for the latter, representing him between St. Peter and a prophet.

— 68 —

VALERIO BELLI VICENTINO, attributed to.

ITALIAN (Sixteenth century.)

Head of Jove.—The root of emerald is mounted in silver and hard stone. In the centre enframed in a heavy garland of leaves is represented the head of Jove, with thick curly hair and a short and full beard. Similar cameos are preserved in Florence among the treasures of the Pitti Palace.

Cameo in chalcedony, 7¼ inches high, 3 inches wide.

JEWELRY

— 69 —

ITALIAN (Sixteenth century.)

Pendant.—On a fantastic dragon in enameled gold set with rubies and emeralds is seated a young cavalier. Two pear-shaped pearls are suspended above and below.

It is interesting to compare it with a pendant reproduced in Burlington Fine Arts Club, 1897: Illustrated catalogue of European enamels, pl. 67.

Gold enamelled and mounted in precious stones.

— 70 —

ITALIAN (Sixteenth century.)

Pendant.—A fantastic animal enamelled in green with wings in gold and diamonds is suspended on a chain of enamelled gold set with pearls and other precious stones. Three pearls are suspended below.

Gold, enamel and precious stones.

— 71 —

ITALIAN (Sixteenth century.)

Scarab.—Mother of pearl forms the center. It is mounted in gold and set with rubies and emeralds. The chain hangs from emeralds mounted in gold. A pear-shaped pearl is suspended below.

— 72 —

ITALIAN (Late sixteenth century.)

Pendant.—The pendant is in rock crystal and enamelled gold. On the sides two caryatides sustain an oval with a frame of gold, enamelled in blue, red and black. A pear-shaped emerald is suspended below.

Comes from the Guilhou collection, Bayonne.

There is a similar pendant in the Earl Beauchamp collection, reproduced in the catalogue of the Loan Exhibition, 1873, in South Kensington, under the number 166.

— 73 —

ITALIAN (Sixteenth century.)

Pendant.—A lion, part of whose body is formed of pearl and the rest of gold, is suspended on a chain.

There is an almost identical pendant coming from the Spitzer collection and reproduced in Sale Catalogue No. 1848.

Gold and pearl.

— 74 —

ITALIAN (Sixteenth century.)

Pendant.—In an architectural niche, Jupiter is seated. He is accompanied by his eagle, and is caressing a nymph, seated next to him. Around the central representation is enamelled foliage and flowers, set with emeralds. Three pear-shaped pearls are suspended below.

Comes from the Spitzer collection, and is reproduced in Sale Catalogue No. 1838.

There are two very similar pendants: one in the collection of Baron Ferdinand de Rothschild, another reproduced in the Burlington Fine Arts Club, 1897: Catalogue of European enamels, pl. 66, No. 244.

— 75 —

ITALIAN (Sixteenth century.)

Pendant.—The camel enamelled in white and mounted in gold and enamel is set with diamonds and rubies. His legs are drawn under him and beneath is suspended a pearl.

Gold, enamel and precious stones.

— 76 —

ITALIAN (Sixteenth century.)

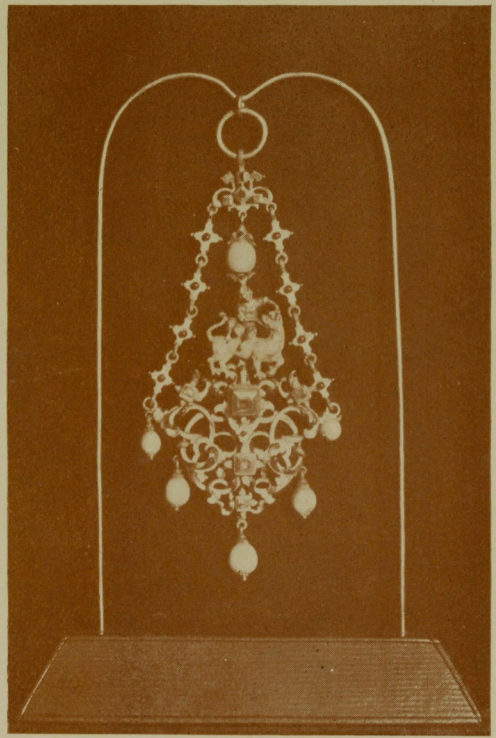
Pendant.—On a camel in enameled gold is seated the God of Love, holding in his hand a bow and arrow. On the body of the animal are rubies, diamonds and emeralds. Pear-shaped pearls are suspended from his feet and tail.

Comes from the Spitzer collection, and is reproduced in Sale Catalogue No. 1827.

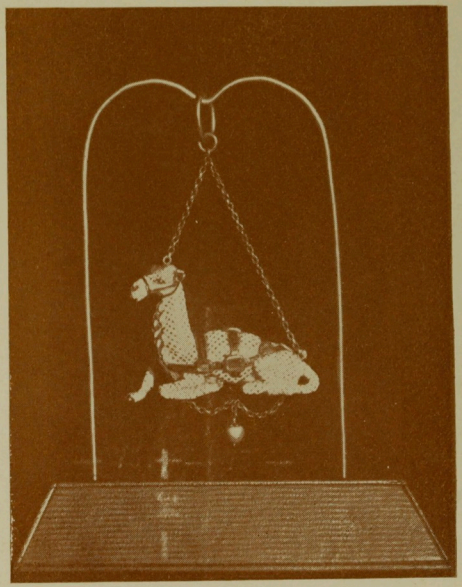
Gold, enamel and precious stones.



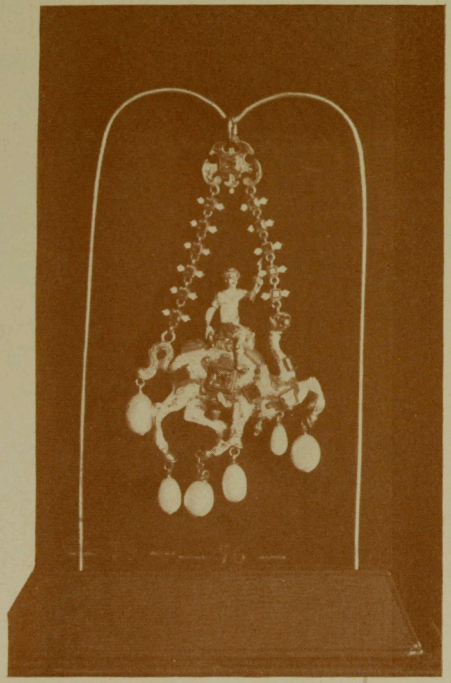
— 73 —



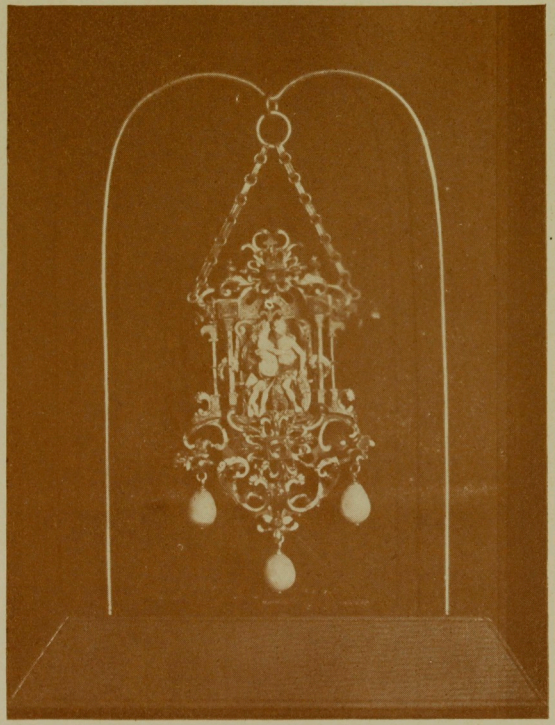
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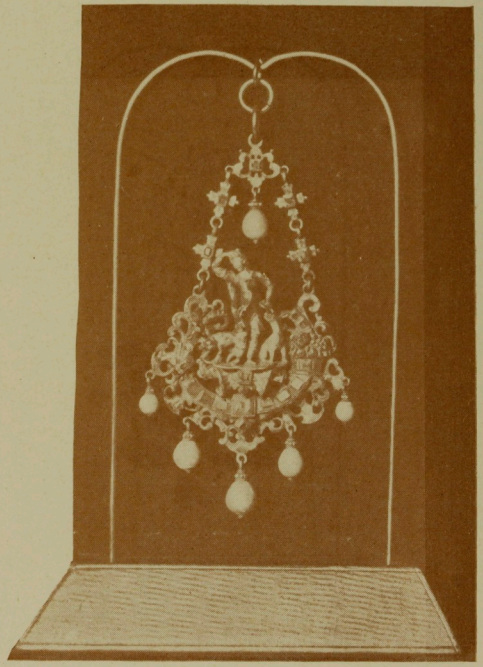
— 75 —



— 76 —



— 74 —



— 90 —

— 77 —

ITALIAN (Sixteenth century.)

Pendant.—On a bull enamelled in white is seated a young man holding the head of an animal with one hand and opening its jaws with the other. The decoration consists of rubies, emeralds and seven suspended pearls.

There is some analogy with a pendant in the Louvre, reproduced in Jannetaz and Fontenay: Diamants et pierres precieuses, p. 425.

— 78 —

ITALIAN (Sixteenth century.)

Pendant.—Filigree, in gold and enamel, frames a centre in which is seen a ruby mounted in gold. On the top is seen an Amorini blowing a trumpet. The chain is formed of crosses set with rubies and enamelled. Eleven suspended pearls complete the decoration.

— 79 —

ITALIAN (Sixteenth century.)

Pendant.—In an architectural niche is seen Diana (?) playing a musical instrument. Behind her is seen a stag in white enamel with golden horns. All around it are scrolls in gold and enamel. There are also rubies and diamonds mounted in gold. Two pearls hang on the sides and three in the lower part.

— 80 —

ITALIAN (Sixteenth century.)

Medallion.—Against a landscape background painted in translucent enamel on gold, on a white horse is sitting St. Martin in a short green and red garment in translucent enamel. In his right hand he holds a sword with which he is dividing his red mantle, the end of which is held in his left hand. Below is seen the beggar half naked. Rubies and diamonds mounted in gold, decorate the surface.

Gold, enamel and precious stones.

— 81 —

VENETIAN (Sixteenth century.)

Pendant.—The pendant represents a Venetian galley. It is in gold, enamelled in white and set with rubies, diamonds, pearls and emeralds. Galleys like this are said to have been offered to the Doge of Venice on the occasion of the feast in honor of the Wedding of Venice to the Sea.

Comes from the Guilhou collection, Bayonne.

There are analogies with a similar kind of pendant coming from the Spitzer collection, and reproduced in Sale Catalogue No. 1820.

Gold, enamel and precious stones.

— 82 —

ITALIAN (Sixteenth century.)

Locket.—The locket is oval in form, of agate, mounted in a wreath of gold leaves with enamelled berries. The inside shows on one side Hippolité, the Queen of the Amazons, in a short tunic, enamelled in blue and gold. She is sitting near a fountain, also enamelled in blue and gold. In her hands she holds the girdle which was the ninth labor of Hercules to bring to Eurystheus.

In the other half of the locket is seen Lucretia, standing, piercing her heart with a stilletto. Her face and part of her body is in enamel, and she wears a golden dress and her golden hair falls loosely on her shoulders.

Locket, agate, with mountings in gold and enamel.

— 83 —

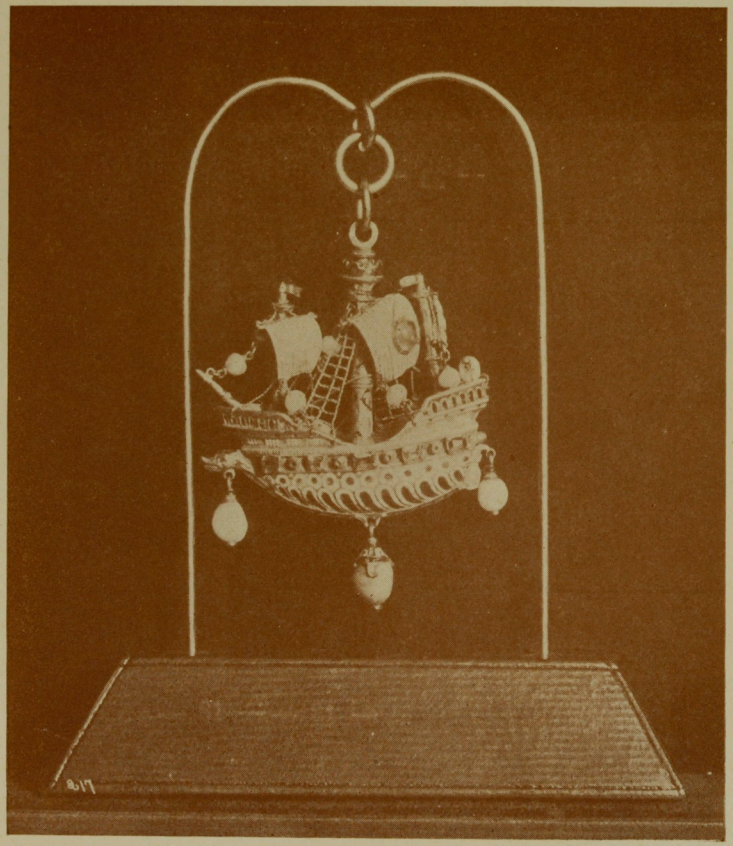
FRANCESCO RAIBOLINI, Called **Il Francia,**

ITALIAN (1450—1518.)

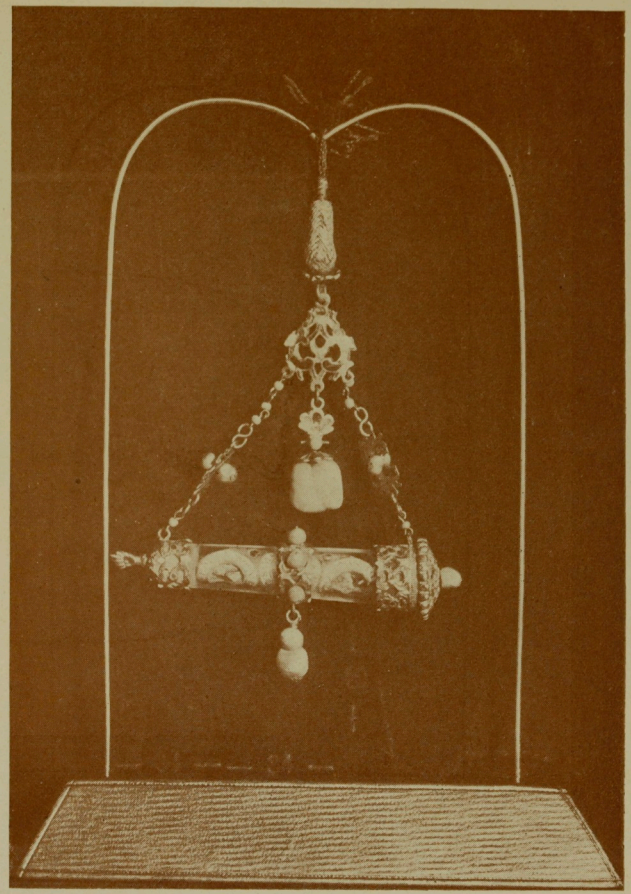
St. Rock.—The Saint is standing, wearing a short gown in red over which is a green mantle. His hair is long and blond, and his head is raised. He is holding up his right hand, and in his left is a staff.

This statuette served probably as a model to his painting. It shows an almost identical representation of St. Roch against a landscape background. The picture is reproduced in Venturi: Storia dell'Arte Italiana, vol. 7, part 3, p. 909.

Gold and translucent enamel.



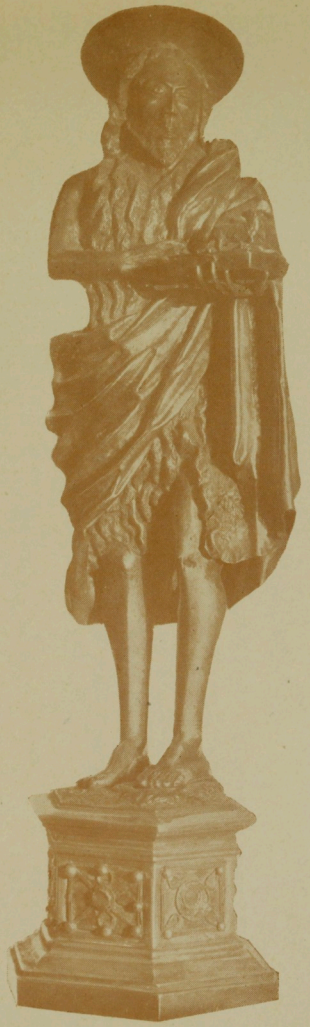
— 81 —



— 84 —



— 91 —



— 63 —



— 83 —

— 84 —

ITALIAN (Sixteenth century.)

Pendant Reliquary.—The pendant reliquary is formed of a long tube of glass. It contains some bone relics and has an elaborate framework of three hoops splendidly enamelled in red and blue. At each end of the cylinder is a convex cover richly decorated, and showing on one side a hand in gold, on the other a pearl. The chain is set with pearls. A large pearl hangs down from an ornament, and below is seen a smaller one.

It is interesting to compare it with a pendant reliquary reproduced in the Catalogue of the Loan Exhibition in the South Kensington Museum under the number 131.

— 85 —

ITALIAN (Sixteenth century.)

Pendant Reliquary.—In a glass case mounted in gold and translucent enamel, on verdure, in a half kneeling position is seen St. Jerome, carved in ivory. He is naked except for his loins. In his left hand he holds a Crucifix with the crucified Christ, and in his right a stone. Next to him, on the ground, is seen a dog.

Ivory, gold and translucent enamel.

— 86 —

ITALIAN (Sixteenth century.)

Pendant Reliquary.—In a glass case mounted in gold and translucent enamel with a column on either side, is a wood carving. One side of the carving represents Christ carrying His Cross, and the Crucifixion: the other side represents the Ascension. Three pearls are suspended below.

— 87 —

GERMAN (Sixteenth century)

Pendant.—On one side is represented the bust of Maximillian, Count Palatine of Bavaria, wearing the emblem of the Order of the Golden Fleece. The following inscription is around: Max:D:G:CO:Pa:RH:VT: BA:D:S:R:I:Elector.

On the reverse is the coat-of-arms of Bavaria, with the same emblems of the Order of the Golden Fleece.

This pendant is mounted in gold, enamel and rubies. Three suspended pearls complete the decoration.

— 88 —

GERMAN (Sixteenth century)

Pendant.—A crowned eagle representing the Order of Charles V forms the principal representation. It is in gold, enameled in black, showing on the breast a large emerald. The chain composed of gold, enamel and rubies is suspended on an enamelled and jewelled ornament surmounted by a crown. A hanging pearl is seen in the upper part and seven in the lower part.

Comes from the Spitzer Collection and is reproduced in Sale Catalogue No. 1828.

There are analogies with a pendant showing an eagle, and reproduced in Giraud: L'Art du Métal à l'exposition de l'Union Centrale des Beaux Arts, 1880, pl. 22, No. 6.

Gold, enamel and precious stones.

— 89 —

GERMAN (Sixteenth century)

Pendant.—In a circle of gold set with rubies is seen, enameled in white, a pelican feeding his little ones, which are around him in a nest.

The pendant is mounted in gold and set with pearls and rubies. Three pearls hang down: the back is enameled in black.

Comes from the Spitzer Collection and is reproduced in Sale Catalogue No. 1834.

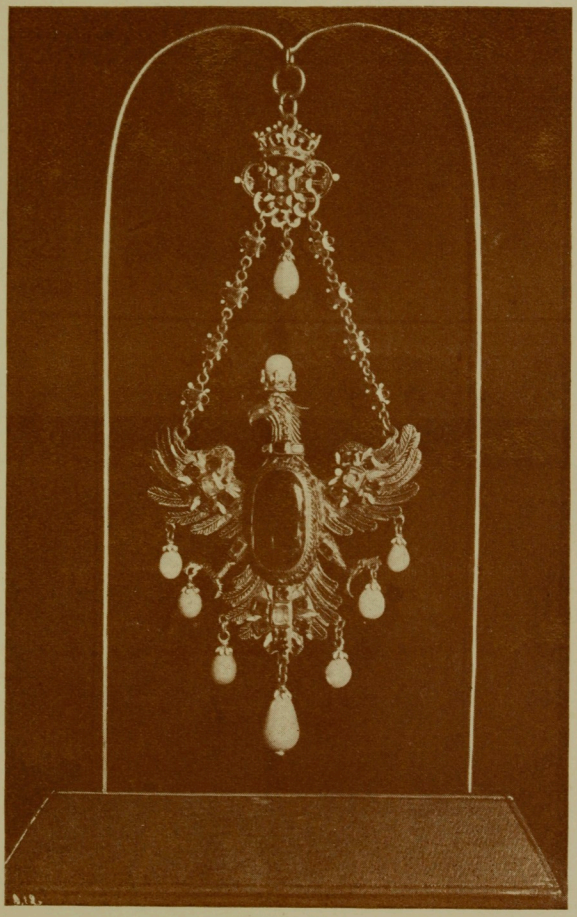
— 90 —

GERMAN (?) (Sixteenth century.)

Pendant.—In the lower part is represented a horn of plenty set with rubies. Above, a young man is standing. He is in hunting equipment and has a dog on either side of him. The chain is decorated with crosses set with rubies. Six suspended pearls complete the decoration.

Its form shows analogies with two pendants coming from the Spitzer collection and reproduced in Sale Catalogue No. 1842-1843.

Gold, enamel and precious stones.



— 91 —

FRENCH (Sixteenth century.)

Pendant.—Jewel representing a cock, in enamelled gold, set with diamonds and rubies.

— 92 —

SPANISH (Sixteenth century.)

Pendant.—A small amorini is suspended on a chain. His body is enameled in white; his hair, wings and drapery are in gold. A jewelled ornament enamelled in blue and set with pearls around a ruby forms the upper part of the pendant.

Gold and enamel and precious stones.

— 93 —

SPANISH (Late sixteenth century.)

Necklace.—The necklace is formed of delicate flower-like stars in white and gold: each one showing in the centre a ruby mounted in gold. From the centre is suspended on a chain a pendant representing an eagle enamelled in white. On its breast is an emerald mounted in gold. Suspended above the eagle's head is a pearl. Three others are suspended below.


FVNDA NOS IN PACE
FELIX COELI PORTA

OTHER OBJECTS

— 94 —

ITALIAN (Late sixteenth century.)

Miniature.—The Virgin and Child.—Above an altar in marble is an architectural composition. Enclosed in it, is the Virgin in a blue dress and mantle, her long blond hair falling down loose on her shoulders. She holds in both her arms the Infant who wears a blue dress, and who is putting His arms around His mother's neck. In the margin, enframing the central portion are golden scrolls, leaves, and flowers on a dark blue background, against which are seated two Kings playing the harp. A landscape is seen on either side of the architectural framing.

On the borders are painted in medallions the busts of six Prophets. Small naked and winged amorini are supporting candelabra on which is an emblem consisting of a hand in flames. In the lower part two winged amorini are holding a shield showing a golden crown in which are seen two green palms. All around on an alternating blue, green, red and golden background are scrolls, foliage and flowered branches.

Various inscriptions addressed to the Virgin are seen: DEI MATER ALMA; FUNDA NOS IN PACE; FELIX COELI PORTA.

It is curious to observe that though the manuscript is distinctly of Italian workmanship, the figure of the Virgin and Child are Flemish, in the style of Roger Van der Weyden. Were there two painters, one Flemish, the other Italian, who worked on this manuscript, or was it simply an Italian artist who copied for his central representation a Flemish Madonna? We know how many Flemish painters worked in Italy and how close sometimes the association was between them and the Italian painters, as for instance, between Justus of Ghent and Melozzo da Forli.

This miniature comes from the Spitzer Collection and is reproduced in their sale catalogue No. 3262.

Vellum, 14 inches high, 10 inches wide.

OTHER OBJECTS

— 95 —

BYZANTINE (Eleventh century.)

The Crucifixion.—Nailed to the Cross hangs the body of the dead Christ. A halo is around His head and on either side is the sun and moon. The Virgin is seen to the left. She wears a long dress and a full mantle which covers her head, and is draped over her garment. To the right is St. John with a draped mantle over his gown. He is holding a book in his left hand while his right is placed over his heart.

The influence of Greco-Roman art is still noticeable in this representation, especially in the figure of St. John. It probably originally formed a binding of a missal.

It comes from the Guilhou Collection of Bayonne.

Cameo, jasper. 2½ inches high; 2½ inches wide.

— 96 —

FRANCO-FLEMISH ART (Early thirteenth century.)

Candlestick.—Mounted on a lion is a young cavalier dressed in a long gown trimmed wiih a border and opened in front. He is bent forward and with both hands is opening the jaws of the animal whose head is turned toward him. On his shoulders rests a candlestick with an incised design. The tail and the candlestick are new.

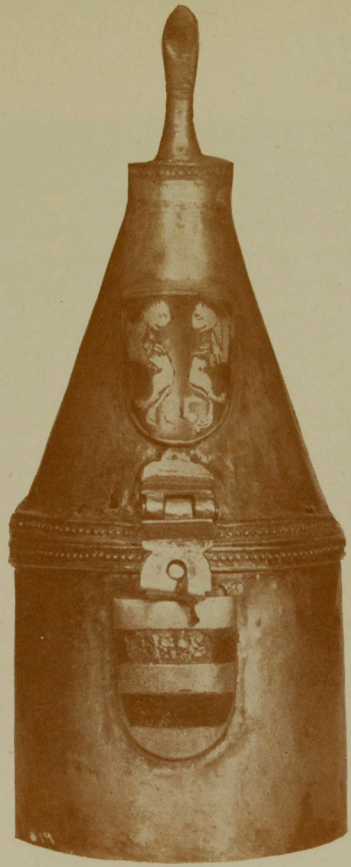
Comes from the Bardac Collection.

There is an almost identical candlestick in the Musée "des Antiquités de la Seine inférieure" which figured in Paris at the "Exposition retrospective de l'art français" in 1900 under the number 413. There are also two candlesticks coming from the Spitzer collection and reproduced in Giraud: Les Arts du métal à l'exposition de l'Union centrale des Beaux Arts 1880, pl. 14, No. 6 and 8, which show many analogies with this candlestick. In the Albert Oppenheim Collection reproduced in catalogue, pl. 66 and in the Martin le Roy Collection in its catalogue Vol. III, pl. No. 2 are also shown similar candlesticks.

Bronze, height 8½ inches.



— 97 —



— 61 —



— 97 —



— 97 —

FRENCH (Fifteenth century.)

Aiguillettes.—Two female figures are standing under tre-foiled arches. They wear green garments, closely fitting over dresses and elaborate hair dresses. Above in rosettes are seen gilded stars on shields. On top are fleur-de-lis and on the sides gilded foliage.

At this time aiguillettes were attached to long cords running through holes in the clothing and served to keep the garments together, instead of buttons.

Copper, painted, 3½ inches long.

— 98 —

VENETIAN (Sixteenth century.)

Plaque.—Virgin and Child.—The Virgin is seated wearing a dress with passementerie around the neck, wrists and waist. On her head is a draped scarf which falls to her shoulders. A full mantle is draped on her knees. The Infant naked, except for a scarf, stands, giving the benediction, on the lap of His mother, who is supporting Him with her hands.

This charming little picture shows clearly the style of Jacopo Sansovino. It is in all probability a proof executed in Venice from a plaque by him.

The frame is in gilded bronze decorated with scrolls, leaf work, flowers, fantastic animals, arrows, quivers and ribbons, displayed in the most charming fashion over the surface.

Green enamel. 10½ inches high, 9½ inches wide.

— 99 —

VENETIAN (Sixteenth century.)

Powder Box.—On enamelled bronze is engraved a conventionalized pattern and flowered branches. In the centre are paintings under glass representing on one side a female figure holding a vase: on the other side a young man equipped for the hunt.

Comes from the Baucini Collection, Palermo.

This kind of lady's box was filled with cannon powder and taken when they went hunting.

A very similar box coming from the Spitzer Collection is reproduced in Eugène Müntz: Histoire de l'art pendant la Renaissance, III, p. 716.

Enamelled bronze, 2¾ inches in diameter.

— 100 —

ITALIAN (Sixteenth century.)

Frame.—The frame is decorated partly with a conventionalized Greek pattern and, partly, with a pattern like a carved chain. A row of pearls is seen on the lower part. On the top is a human mask, bearded, with heavy garlands on each side of its mouth. On the sides are masks of young women wearing head dresses decorated with plumes.

There are analogies with several frames, one in the Bénoit Oppenheim Collection, reproduced in Catalogue No. 109: one in the Hainauer Collection: one in the Kunstgewerbe Museum, Berlin, both reproduced in Guggenheim: Le Cornice Italiane, pl. 84 and 89. The masks on sides show similarities with a mask on a frame in the Guggenheim Collection, Venice; and is reproduced in the same book, pl. 99.

Walnut, 26 inches high, 18 inches wide.

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